

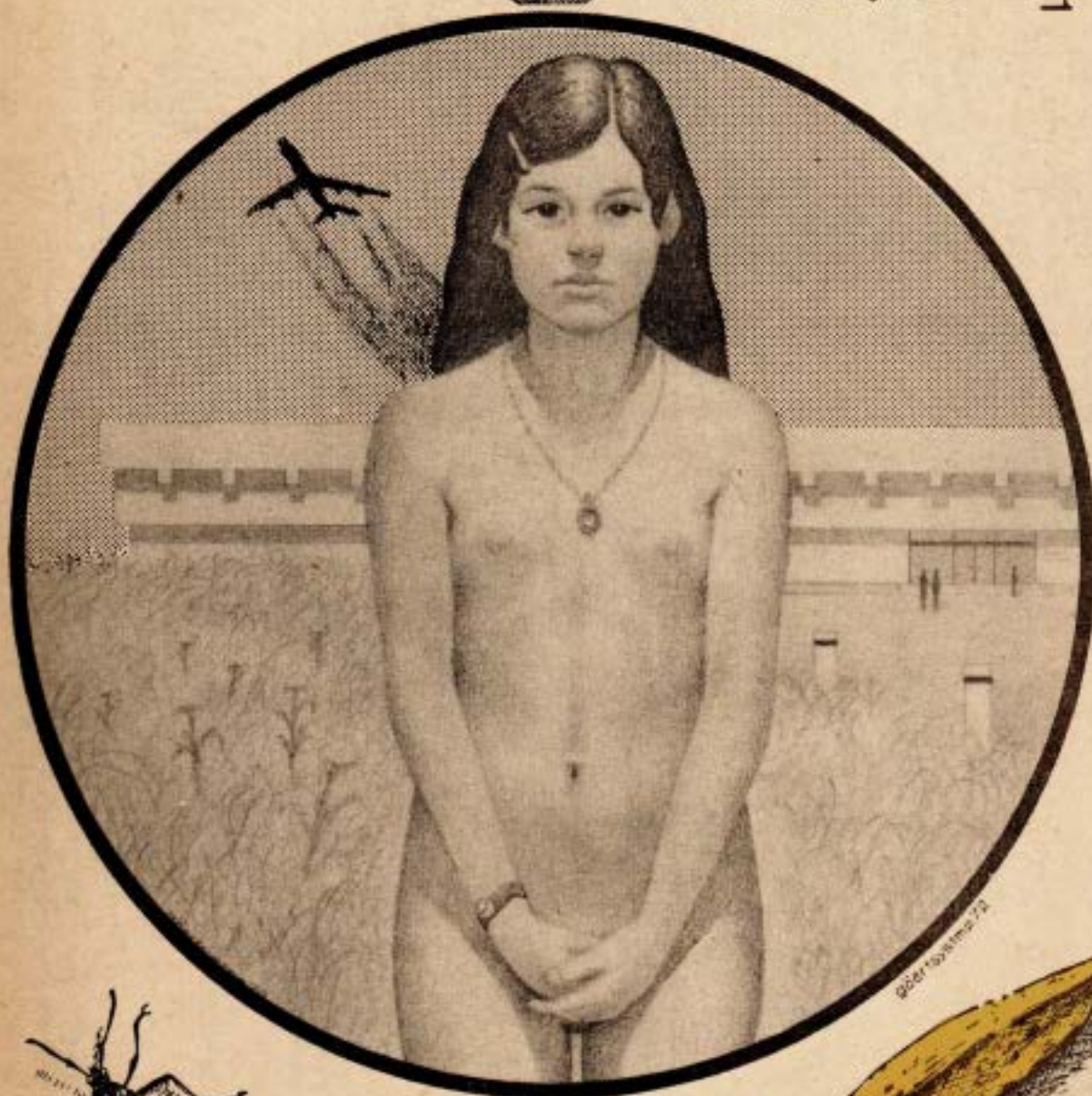
MONTREAL COMMUNITY PRESS

APRIL 72

LOGOS

montreal 25 beyond 35

VOL5 NR1





LOGOS/Montréal Community Press lives at 3534 Park Ave. and can be reached by phone at 284-3132. Mail is requested at P.O. Box 455, Montréal 215, Québec. LOGOS/M.C.P. is published by the FLYING GANNOUCHIOS PUBLISHING CO (a subsidiary of the Flying Gannouchios Pseudo Motorcycle Gang) and is PRINTED IN CANADA by DELPRO CORP., 112 Leacock Rd. Pointe Claire, Québec. Our second class postal permit is pending. We are members of the Underground Press Syndicate. Welcome back.

Robert Karniol (Grand Vizer);cual, Nathan Wolko-witz, John Marrett (The Triumvirate); Neil Sawat-ski, Wayne Nightman, Sol Lang, cual (Artistes); Gary "the fist" Boogali (Music); Susan Wheeler, Jackie Manthorne, Arnold Bennett, Rosemary Sullivan, Rosa Harris, Gary Richards, Paul Yachnin, John Morris Healy, Morrie Ruvinsky, Bill Martell, Nettie Johnson (Writers); Alan Zisman, Mark Prazoff, Jacqui Hall, Ben Lechtman, Frani Ruvinski, Macci Sawatski ("Da Boys"). Special thanx to Gerald Belber-Resident Child-Holes-ter, and the many more who helped. (many more- you know who you are.)

LOGOS on the street again...

After over a year of waiting, the voices of young street-vendors shout the dreaded, forbidden Word again: "LOGOS!...LOGOS!"- The city slickers tremble, the strollers of the Bourgeois Boulevards,- "LOGOS!"- The mod intellectuals cringe, "LOGOS!"- Inside the dingy underground cellars, freaks floating in opium clouds of forgetfulness remember!...Along the margins of Montreal society, the lunatic fringe waters at the mouth with visions of the coming fall of the Empire,- "LOGOS!"- The creature walks again...The Beast refuses to die!...

But what does this mean to us who are LOGOS? (You may ask)

Answer: Nothing much. That's not what LOGOS is all about; the past means nothing- only the work done remains for us to reap the fruits of, or reject, or recycle. However, the work of earlier tribes is still left for us to admire in all its psychedelic (or psychotic) grandeur. There is no space here for history. We will not try to live in the tradition of LOGOS or die in it either. The Underground dug its own hole, dig?...We won't sit on their laurels- rather, smoke them.

One thing does remain: LOGOS was always much more than what could be read or seen on the surface of the page. A lot was said between the lines. And over the lines, and below the lines,...The Word was silent...It still is, even when screamed.

There should be a lot more here than meets the eye.

Because there's a lot more to Montreal than meets the eye. And a lot has happened since the last LOGOS to change the scene in Montreal.

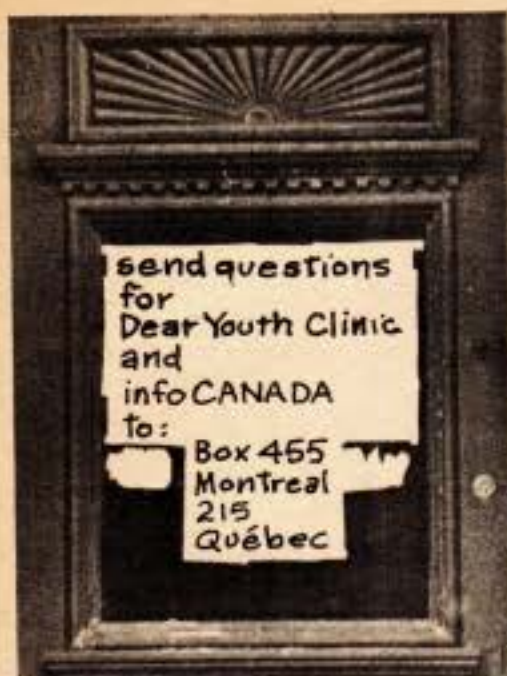
Québec settles down to work on its future. We all begin to learn the meaning of the word 'community'- and stop saying it, start doing it. Inside these pages you will get acquainted with the people who do it, the people who are making the dream that was LOGOS come true. Reading this paper you will find out what concrete work is being done now by the explorers of yesterday. You will learn how the artists, poets, musicians of Montreal are forging a local culture of now. Looking inside for answers. You will get a chance through this paper to talk to these people and they to talk to you...See the fantastic Two-Headed Monster!...Meet the Blob-That-Speaks!...Experience The Hand That Never Sleeps!...Hurry! Hurry! Hurry!...All for one thin quarter!... But I digress...Conversation will defrost our respective isolations, and the friction of clear argument will melt our contradictions. LOGOS hopes to serve the community by opening channels of communication through the different sectors of activity: social, cultural, political, and spiritual. By determining the boundaries of our endeavours and looking for common ground where interchange can occur. What is the 'community'?...The community is the neighbourhood you live in, the friends in your family, the folks who need your hand. The community is St. Louis, the community is the ghetto, the community is the South Shore, the community is in your head.

We all know what it is...The question is how?... (Methodology?)...HOW are we to program this communication network to meet the needs of the people of Montreal? How are the language boundaries to be breached? How is dialogue to transcend the negotiations between the classes? How are the contradictions to be resolved? LOGOS proposes to be an answer. And if it isn't?...Well, then it's up to you to try and correct us. With your constructive criticism and co-operation we can all get it on.

Within these pages you will find out how Montreal is very busy building up. All the citizens' committees, the coffee-houses, the social agencies, the ecology-action groups, the government projects, the sensitivity training groups, the diverse party sub-structures, the meditation centers and ashrams- they are all developing vertically and parallel to one another. Just take a look at the news-stands and you will see what we mean. Very little horizontal interaction is happening, and this is where we should find a clue as to method. Mass-consciousness is growing, like the city we live under; cancerously, monolithically, stacked up like shoe boxes. Communications spread like our highways, going nowhere. But our generation wants to make this city a place to live IN not under. We develop then, with no verticals or horizontals, but organically, in all directions at once, geodesically. Revolution is short-circuiting the system.

As of this moment, we accept contributions of ANY kind: articles, poetry, recipes, essays, news items, descriptions of your group or community organization, photos, drawings, general information, plays, satires, art-work, anything printable. Just remember that space and money are limited, so we can't print everything. Also, if you want to pick up a few rubles, LOGOS is selling in the street and needs vendors. So come on down and visit us at 3534 Parc Ave., #16 (between Milton and Prince Arthur), or reach us by phone at 284-3132.

Contributions accepted at P.O. Box 455, Montreal 215, Québec.



informationCANADA : land

Across Canada, there are millions of acres of government-owned land for individuals seeking to lease or purchase them. Crown Lands in the Yukon and Northwest Territories, and to a small extent in the provinces, are administered by the federal government. Large tracts of provincial land are also available and are administered by the individual provinces.

Although it is an appealing prospect to explore the possibility of obtaining a large tract of 'cheap land', the demands made on the individual applicants are such that every factor must be carefully assessed before any firm commitments are made. Some of the conditions for purchasing federally-owned Crown Lands are: the land must not be used for speculative purposes; it is the individual's responsibility to have the land surveyed; the applicant must visit the desired area and personally select the package of land.

The price per acre of land will vary with the location, accessibility and day-to-day use. For example, 160 acres of land could be obtained for full-time farming use, while only about 20 acres would be allowed for the purposes of market gardening. The price can range from \$1.00 to \$5.00 or more per acre- depending on how easily the land can be cleared and its potential use.

Federal land is available for purchase or lease under the following categories:

AGRICULTURAL LANDS- For people attempting a full-time farming enterprise, this land is made available only on the condition that the applicant has the financial resources to live through the 'pre-financial return' days. Because of climatic conditions in the north and numerous other geographical difficulties, land is not provided to individuals for homesteading.

LAND FOR MARKET GARDEN- This land is within easy reach of settled areas, and because of the nature of its function, is issued in packages of 20 acres or less.

GRAZING LAND- This kind of land is leased only. The area on which the house and ranch buildings are situated, as well as the space used for production of winter feed, are the only areas that are sold.

RESIDENTIAL, COMMERCIAL AND INDUSTRIAL LAND- The price of these classifi-

cations vary according to their nearness to settlements, transportation facilities, etc. Less time is allowed to fulfil the initial commitments with these kinds of Crown Land.

Applicants for any of the above-listed categories, or for provincial Crown Lands may obtain a complete information kit by writing to: Department of Indian Affairs and Northern Development/Northern Economic Branch, Land Management Section/Ottawa KIA 0H4, Ontario.

This kit, in addition to providing a listing of Federal and Provincial land offices, will explain the legalities involved in purchasing or renting Crown Land.

-gary richards

Dear Youth Clinic... introduction

The Montreal Youth Clinic has been in operation for well over three years, and in the course of its history, it has been accused of fascism, racism, it has been railed at for being politically naive, politically cynical, and for having no politics at all. The medicine has been condemned as being conservative, overly radical, outright bad, and non-existent. The staff has been written off as being over-paid bourgeois elitists, or over-worked burnt-out fanatics.

Conversely, it has been lauded to death as being the only viable and functional community service, the North American Headquarters at the vanguard of adolescent medicine and supra-medicine. The staff has been praised for its 'intuitive' treatment of schizophrenics, and for its quick insight into neurotic disorders.

It is all of these things... It is none of them. It is the best of all clinics... It is the worst of all clinics. 'Tis a far far better thing we doo dah doo dah....Ahem.

Maybe I should just describe essentially what we do and let you decide for yourselves: We have a general medical clinic on Mondays, Wednesdays and Fridays, from 7 P.M. until closing. We have a gynecology clinic on Tuesday nights, and psychology and counselling on Thursdays. We provide a Canada Manpower service on Wednesday evenings and Friday afternoons, do pregnancy testing on Wednesday and Friday mornings between 9 and 10:30. We hold French classes three days a week, para-medical training sessions once a week, and have health information clinics Wednesday afternoons. Our library is available for use and loans during our open hours.

Although we are not directly affiliated with any of the youth groups or community clinics in the city, we are often in contact with them to share experiences, resources and frustrations. A list of these groups is available through the clinic.

The clinic believes that you have the right to good health and the responsibility to prevent the spreading of infectious diseases.

Whether or not you choose to exersize the former is your business...but your responsibility to others is obviously the community's.

THE MONTREAL YOUTH CLINIC IS AT:
3658 STE. FAMILLE
843-7885 or 843-5255

Social Services

The Outremont Anti-Poverty Association was formed to help people on welfare and with low incomes. We know that there are many problems with people who don't know their welfare rights. We try to keep them informed, and we also help them in the welfare office- to make sure that they get all they're entitled to under BILL 26. If people are low income, and cannot make ends meet, they should contact us (or the group in their own community), and we'll try to get them supplementary assistance. Also, if people need to move, or need a larger apartment, the welfare department will pay for their moving once a year, and we could help have their welfare cheques adjusted- beginning the first of May- to compensate for the increase of rent.

Our group is one of the fourteen other groups that form the Greater Montreal Anti-Poverty Co-ordinating Committee, which fights for people's rights, a better educational system, better housing, and better welfare rights. We could win all these fights if we had enough people and support. Do it!

* * *

A few of the Anti-Poverty groups are:

Outremont	271-2855
South Shore	678-1466
Verdun	769-6870
St. Laurent	747-4580
Point St. Charles	935-4691
Up-To-The-Neck (a great newspaper)	842-8836



photo by nathan wolkovitz

There is no such thing as neutrality in the subject of science fiction. Either you love it or you hate it. And if you hate it, then you're probably one of those people who think that the bug-eyed monster and flying saucer invasion flicks of the late-late show represent the whole genre.

But that just is not the case. Even films like *2,001: A Space Odyssey* are twenty years behind the point much written "science fiction" has reached today. And in comparison with *2,001*, the bug-eyed monsters are antediluvian.

One major problem is the name of the genre. Much "science fiction" is not about science at all, and many of the best stories fall into this category. In the past two decades, especially since the eruption of the "new wave" in s-f in the early sixties, "science-fiction" and mainstream literature have been moving closer together to a point where it is almost impossible to categorize them any more. Many mainstream authors have written s-f or fantasy in their time, including William Burroughs, Jorge Luis Borges and even John Steinbeck. And science fiction writers as a group have become more literate, while some have gone far beyond the mainstream in experimenting with literary form and style, as well as with ideas. Probably the best solution to the problem of name is to scrap the term "science fiction" and substitute "speculative fiction".

Alexei Panshin, the author of the Nebula Award-winning novel *Rite of Passage* and a columnist for *Fantastic* magazine, was at McGill recently to spread the s-f gospel. (Samuel Delany was supposed to come also, but certain border guards arbitrarily decided that he did not have enough identification to enter Canada.)

Panshin began by asking his audience of 250 how many of them read science fiction and how many were there "to find out titillating facts about the sex life of Mr. Spock". Since everybody in the audience raised their hands for the first alternative he did not bother to press the second.

Panshin lauded the new recognition that some universities are now giving to speculative fiction. Darko Suvin teaches a McGill English Department course on the subject, while Panshin himself was asked to lecture at Cornell. He and his wife are currently writing a book on the theory and history of science-fiction. This, of course, has been attempted before, but Panshin expects the new work to be about six-hundred pages in length.

Alexei Panshin is, by his own admission, thirty one years old. He wears his hair to his shoulders and dresses like most of the unsquare people everyone knows. He used to be, of all things, a librarian (with a degree in Library Science, yet!) since he "...thought it would be a nice unhassled way of making a living. I was wrong."

His theory on s-f is essentially that "mainstream literature is an attempt to set down an objective picture of the world, while science fiction is an attempt to set down a subjective picture of the world."

Unfortunately subjective literature "has had a hard time of it in the past few hundred years. The view of the world as an object has contributed to making it the mess it is today."

Science fiction, according to Panshin, represents a revival of the type of thinking that produced *Oedipus Rex*, Shakespeare's *Tempest* and those medieval romances which ceased to be plausible with the Dawn of the Age of Enlightenment. Books like *Don Quixote* and *Robinson Crusoe* represented the beginning of the end for the old type of subjective literature. Cervantes ridiculed the old medieval romances, while *Crusoe*, unlike Prospero of *The Tempest*, found nothing fantastic or otherworldly on his deserted island. Instead he mastered it and turned it into a "little piece of England".

But by the early nineteenth century, new forms of subjective literature were beginning to emerge. The year 1819 saw the publication of Mary Shelley's *Frankenstein*. Unlike the pre-Enlightenment writers, however, Shelley did not believe in the myth she was creating. Percy Bysshe Shelley wrote in the



-arnold bennett



-SOL LANG

introduction that he and Mary did not believe that galvanism (i.e. electricity) could bring the dead back to life, but that they were pretending it could for the purpose of the story.

This was a case of what Panshin calls a "transcendent symbol" or "subjective projection". There is no reason, for example, to believe that such things as the monoliths in *2001* exist in the world, but for the purposes of the story they are necessary. Another example of subjective projection is *Superman*. "Nobody has X-ray vision and nobody can leap tall buildings at a single bound."

One type of transcendent symbol in the old subjective literature was the alien. In the late nineteenth century H.G. Wells reinvented the transcendent aliens, but he assigned them to the moon and to Mars and laid the foundation for transcendent realms. In former voyages to the moon described by classical and Renaissance writers, it had been populated with normal people like you and me. But Wells changed all that. "We're out of Mother Earth's influence now," says one of his characters upon landing on the moon. "It's very much like a dream," says another.

Other writers of considerably lower calibre soon began to people the transcendent realms created by Wells with inventions of their own. It was during the second decade of the twentieth century that Edgar Rice Burroughs captured a share of the pulp market with *Tarzan* and that improbable gentleman-adventurer from Virginia, John Carter of Mars.

In 1926 Hugo Gernsback for the first time put together speculative fiction in one publication with the launching of *Astounding Stories*. Gernsback rigidly defined science fiction as "prophetic visions about the wonders of man to come," (Panshin's wording). He accepted any story that was based on science, no matter how wildly improbable, and rejected anything in which some aspect of science did not figure.

Gernsback's contribution to the evolution of science fiction was considered so important by his peers that they established the "hugo" award in his honour for the best annual s-f stories.

But at the Hugo Award banquet in 1963 he expressed his disillusionment with (or non-comprehension of) the new directions speculative fiction was taking. "This isn't science fiction," he said of the collection of Hugo winning stories. "It's seven fantasies and one science-fiction story."

But in his own time Gernsback represented a "new wave". His magazine and its imitators embarked on a campaign of what Panshin calls "alien exploration", of discovering new territory, of inventing totally new concepts. It was during this period that the first novel ever written about parallel universes, *The Blind Spot*, appeared, and that basic terms like "hyperspace" and "FTL" first saw print.

It was when other writers tried to fill in all that new territory that a deterioration in quality began to set in.

In the mid-thirties, the phenomenon known as "space opera" was in full swing, as miners from gold-rush stories, legionnaires from French Foreign Legion stories, gunfighters from Westerns and pirates from Caribbean stories were all transplanted (possibly by hyperdrive) into outer space to play their predictable roles in new time-space continua. Science fiction began to "get constricting," as Panshin put it.

But in the 1940's, known among cognoscenti as the "golden age of science fiction," some imaginative writers started to "reinvent the future and fill it in again." The most controversial figure of the period was Robert A. Heinlein, science fiction's John Wayne, who is described even by his apologists as right-wing. (Opponents of Heinlein tend to use the term "fascist" since he enthusiastically praises militarism in his writings and upholds "free enterprise" and "rugged individualism" against all comers.) Heinlein is still writing science, actively. His most well-known book is *Stranger in a Strange Land*, a strange mixture of crypto-fascist and communalist ideas, which should be read (but not swallowed) by anyone who claims to be a serious student of scifi.

Since *Stranger* strongly runs contrary to bourgeois values and morals, it was adopted with great enthusiasm by youth culture people in the sixties. But *Stranger* is really not in contradiction with the ideology of Heinlein's other work, since he is essentially what Panshin calls a "libertarian anarchist". Panshin, however, pointed out that "while I myself might be inclined to anarchy of the left, he seems to be inclined to anarchy of the right. But I don't like stereotypes."

For Panshin, Heinlein's most influential work was his earliest, the series of novels and short stories on "future history" that he wrote in the early forties.

Another important writer who appeared at the same time as Heinlein is Isaac Asimov, who did most of his fiction writing during the forties and early fifties and then concentrated mainly on popular science. Asimov tried to do his own version of future history, on a galactic scale spanning ten thousand years, in *The Foundation Trilogy*. But what Asimov and his imitators adopted as history for a galactic empire was essentially, as Panshin said, "Roman history or British history written large."

As the "golden age" began to wane in the late forties and early fifties, writers in the genre for the first time began to write science fiction criticism. According to Panshin, they began to worry about the deteriorating style of science fiction and tried to improve its image, to bring it closer to mainstream fiction.

And, as McCarthyism infused American society, more and more radical mainstream writers turned to science fiction in order to

criticize the American system. In mainstream fiction, they could not safely attack militarism or capitalism or conventional morality. But by telescoping a contemporary situation and setting it in the future or on another planet, they had a certain degree of leeway. Writings in science fiction were not taken seriously by the McCarthyites, who therefore did not watch them as closely as they watched popular novels and Hollywood films for subversive tendencies.

Real symbols, rather than transcendent symbols began to appear in s-f stories, which became less "imaginative" and more close to home. For example, Cyril Kornbluth's

The Space Merchants, one of the best books of the period, took a contemporary problem, advertising, and presented a future where advertising was "a sort of super power". Other works derided the sacrosanct militarists and projected visions of the horrors of a nuclear aftermath, while still others dealt with themes which had hitherto been taboo. Until 1954, the year that Philip Jose Farmer's The Lovers was published, sex had been a forbidden subject in science fiction. But Farmer's book shattered that barrier and added a whole new dimension to characters which had been cardboard even in some of the best stories.

Panshin, however, is not overly enthused with the realistic or social science fiction of the fifties. He believes that "when science fiction is too imaginative it becomes escapist, while when it is too realistic it becomes dated".

In 1958, for some unexplained reason, s-f again entered the doldrums. It stayed there until the eruption of the new wave in 1963. But, as in other periods of s-f's development, there were indications of the better days to come. Kurt Bonnegut's Sirens of Titan, an extremely funny and unconventional book which Panshin describes approvingly as "very jazzy and not realistic at all" was published at the beginning of the slack period.

The "new wave" began with a meteor shower of new writers, people like Panshin, Samuel Delany, Thomas Disch, Roger Zelazny, and Ursula K. LeGuin. It was marked with accelerating rapprochement with mainstream



Noted bug-eyed monster Raphael Wister

literature, experimentation with style, sometimes almost to the point of unintelligible navel contemplation, and greater concentration on character rather than on plot or gimmickry.

For Panshin the most important aspect of the new wave is the "re-emphasis on science fiction as myth". They took old myths and readapted them. With Lord of Light (Zelazny) you have Indian mythology as science fiction, while with Delany (particularly in The Einstein Intersection) you have Orpheus and Tom Mix and who knows what."

During the new wave "eccentrics" like Philip Dick, R.A. Lafferty and Robert Sheckley became prominent in s-f circles. In one of Lafferty's short stories, for example, a man comes home to find his wife "kissing a monster and thinking that the monster is him". Sheckley's hero in

Dimension of Miracles moves in dreamlike fashion from the incredible to the

preposterous, from talking dinosaurs with race problems to the contractor who built the earth to the specifications of a self-righteous old man with a long white beard.

Women's liberation also gained a foothold on the s-f scene with Joanna Russ, whose hardbitten swashbuckling heroine made mincemeat of male chauvinists with her sword and her tongue. Panshin sees Russ as "highly imaginative and intensely personal. She doesn't compromise with anyone about anything".

But Panshin believes that s-f has entered a "new doldrums" since 1968 or 1969. "Zelazny is reworking what he's already done, while I haven't written anything since 1969. Maybe s-f writers are working on something or maybe it's biological rhythm or maybe it's sunspots", he speculated. "Science fiction went to hell and gone at the end of the sixties, just as rock music did. That's an interesting coincidence, since the new wave began at the same time that the Beatles and Dylan made rock music a force."

"But people are writing better than they ever did", Panshin maintained. "Something tremendous is going to bust out".

According to Panshin "mythologies support people living in certain ways. When the ways change, the myths change" (as in the case of the change from hunter to farmer). Science fiction to Panshin represents the new mythology, while the Whole Earth Catalogue is an example of "a new way of living".

"There are lots of pieces, but nobody's put them all together yet".

"I think that science fiction can do for our time what great fantasies like the Odyssey, The Tempest and Paradise Lost did for theirs" he said. "But ultimately speaking the stuff that will really last hasn't been written yet".

"For the first time in history everything that's been thought of or written is up there for everyone to see", Panshin marvelled. "For example, maybe we can combine Western religious thought and Eastern religious thought and obtain a new synthesis."

"Either we're going to achieve something great", he prophesied, "or we're going to kill ourselves off."

CINESPRING

Pierre MacIntosh

Spring is here and with it, one has the right to expect at least some commensurate display of promise from the movie industry, though it does not seem to be forthcoming. By way of the illusions of freshness, theatres will turn their air conditioners on full blast, and even for a while, fill the coke glasses to the brim and perhaps put enough butter in the pop-corn to be noticeable. The fare on the screen will not do much better.

Skin is on its way out, perhaps due to an overabundance of flaccid-cock love scenes. For those who take their movies too seriously, it led to a nation of frustrated bedrooms. Shit, if Rock Star could fuck Bebe Bigtits without an erection, no reason why not the rest of us. It got so that would-be starlets wouldn't make it with anybody who could get it up.

In the one of Enlightenment, sex was no longer cool if it got to be erotic. Bebe Bigtits herself took to goosing guys on the subway and reporting them to the cops if they showed any sign of a hard-on. The only significant erection to make it to the screens of this city was that of a spring bull on the way to the herd. Panning lyrically in close-up, the shot took four and a half minutes from tip to balls.

The quest for the most monumental tit or the most photogenic crotch has dried up. With sex in the movies all fucked-up attention is being turned to bigger, better, and happier ways of killing each other. The moral seems to be that if you really get off on snuffing people's lives with no regard for their lovers, friends, or mothers, the way to go about it is to join a prominent public organization like the police or the mafia.

For those bent on a career of murder, rape and pillage, the army used to be a most attractive place, but everyone got kind of tired of having to spend so much time away from home. Clearly, the advantages of joining the police or mafia are legion, the most important one being that you can work where you live. That is, do your shooting and maiming in the daytime, and go home to the wife and kids at night. For those of you unsure of what group to join, it might help to keep in mind that cops have to pay for their own bullets, which means that if you run out of money before the end of the week, it could be a real bummer.

For further information on your future, please refer to:

The French Connection, The Godfather, The Organization, Dirty Harry, Klute,

A Clockwork Orange, and Don't Fart At Me I Got A Gun Up Your Ass. For more subtle approaches to the killing game, one might become a king (as in Nicholas and Alexandra), or a doctor (as in The Hospital), a general (Z. Patton), a fascist (Finzi-Continis), or a variety of other dramatically inspired trades such as street-walker, retired Guardsman, prison warden, disc jockey, pioneer, spy, or for that matter, as the movies teach us, there is hardly anything one can choose to be without having the opportunity to maim the dream.

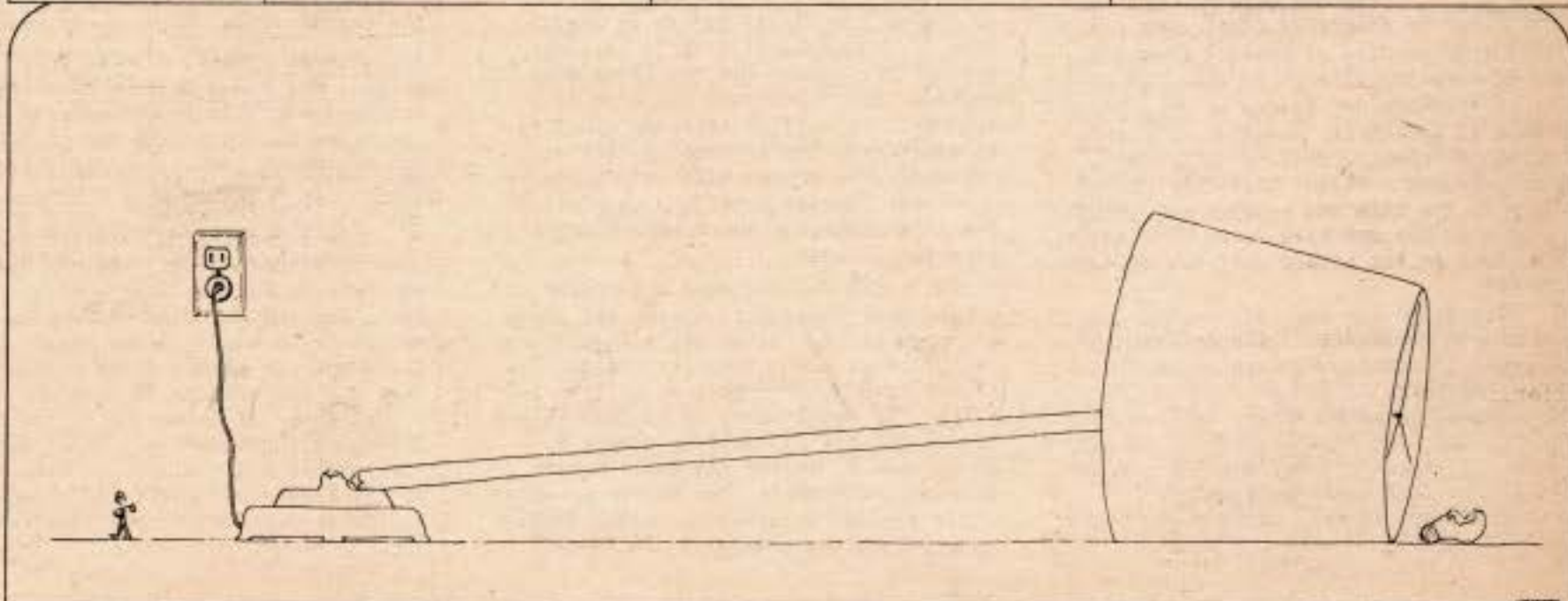
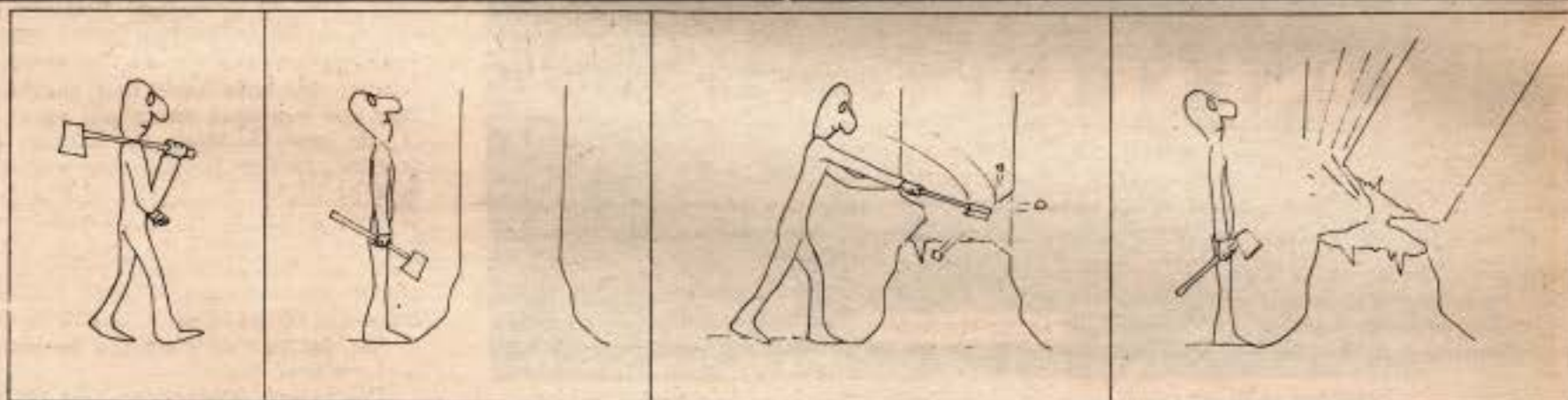
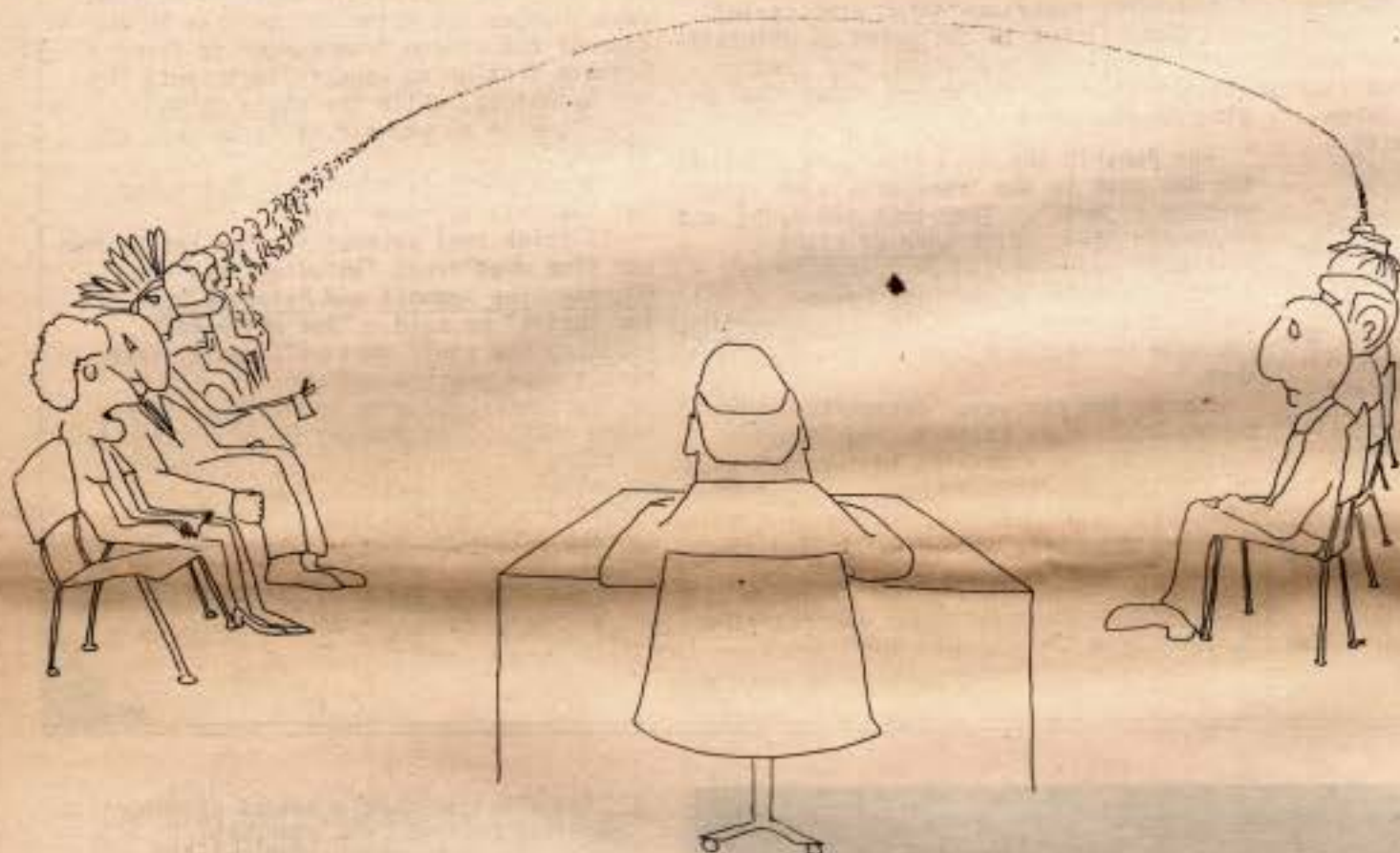
But there is no reason to panic, Spring will come and go, as it always has, and in a few months we will return to the safety of winter and new opportunities to discover the machineries of joy.

...DA
FLYING
GANNUCHIO
BROS.

6 logos/m.c.p. montreal april 1972



all rights reserved: GANNOUCHIO CORP.



TRUE CONFESSIONS

-m. gannouchio



This happened four years ago: I used to have a friend who lived on MacDonald St., just at the border between Montreal and Hampstead. Those were the days when we were young and foolish, and I used to borrow my father's car on a warm summer night and drive over to his house. We'd go for a drive and smoke some dope and talk of ripe girls and adventure. One time, after picking him up, I turned left from MacDonald onto Dupuis, driving towards another friend's place. As I took the corner, I happened to glance out of my window and see an almost hand-scrawled sign on an obscure duplex. I stopped the car and pointed it to John. It read CONSULATE OF PANAMA.

We both got very excited, as we'd never noticed it before, and hadn't heard of its existence, and we got off into the idea that virtually no one in Montreal had. We fantasized a sleazy Consul who really worked as a domestic in the house, lived in the basement, and did his diplomatic work on the side. We figured that maybe we could organize a demonstration for some obscure cause ("Panama Exploits the Just Strugglers of the People's Straw-Thresher's Co-operative") so that the poor Panamanians could get some publicity and feel as good as the Americans, who always had demonstrations at their consulate. It was an amusing thought for a few minutes, but soon we went on our way and forgot...

A few months passed and things changed. School started, John and I were no longer close friends, and the Flying Gannouchios Motorcycle Gang was born during a drunken debauch. The Flying Gannouchios were a group of friends (none with motorcycles) who joined together for purposes of madness and adventure, and there were ten of us who assumed new names and became brothers: me, Mosza Gannouchio, the dreamer and hippyshit dope dealer.

Black Letch Gannouchio, the crazed poet and drunkard.

Golden Boy Gannouchio, the innocent child and master musician.

Doornobo Gannouchio, the mad hedonist.

Swan Gannouchio, the greaser-intellectual.

Kubali Gannouchio, the blues singer and wit.

Presbyter Johannes Gannouchio, the honours history student and rock 'n roller.

and George the Nazi, Lindsey and Mario Gannouchio, (who were known collectively as "the Chomedy boys"), the street punks who stole cars for joyrides, set them on fire, and pushed them into the St. Lawrence River



A couple of weeks after the gang had been born, I saw a tiny article buried deep in the Montreal Star, and it sparked the idea of a full initiation by fire. There had recently been a revolution in Panama, it said, and the deposed president had turned up in New York City. He had walked into the Consulate there, with a gun, had kicked everyone out, and had declared that this was the beginning of his coup d'état to take back the government, (the Consulate being officially Panamanian territory).

And I smiled as I remembered my discovery of the Panamanian Consulate on Dupuis Street.

I phoned Black Letch immediately, and told him of my idea. We both got very excited, and Letch drew up a letter and mailed it that night. It was addressed to the deposed president, care of the Panamanian Consulate in New York City, and it offered him a proposition:

We would take over the Consulate here in Montreal for him, and all he had to do was give us commissions in the Panamanian army (I was to be a Major, since it was my idea, and the rest of the boys were to be Captains). In addition, I was to be appointed temporary Ambassador to Canada. All he had to do was sign his name on a letter affirming these appointments, and as soon as we received it, we would keep our part of the bargain.

Nothing could be easier or cheaper for him.

On our parts we figured that we would dress up real tough and scare everyone out of the Consulate with real-looking B.B. guns and bullwhips. The police wouldn't dare interfere with the internal problems of a sovereign nation,

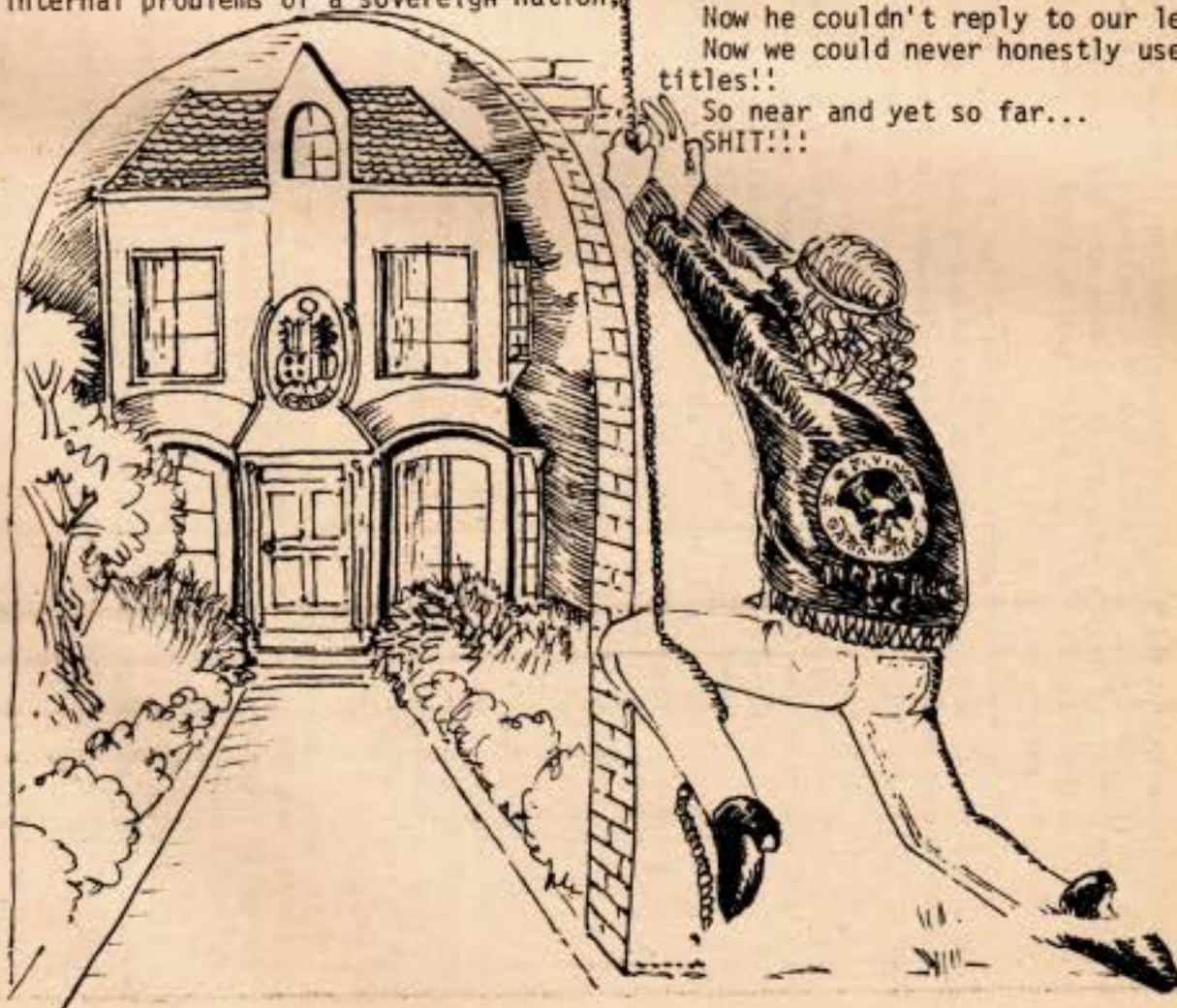


and I was the revolutionary government's appointed ambassador. Then we would officially have these fancy titles, and we could use them to sign exam papers in school and letters-to-the-Editor to the Montreal Star. If our attack didn't work, we still had our titles. If it did work, we also had a club-house for our motorcycle gang. And still better, the club-house was on foreign soil, thus immune to Canadian law, so we could have all kinds of dope-fest/orgies there.

A perfect plan, brilliant and easy, and offering us all that we asked for in this world- glory and adventure. We settled down excitedly to wait for our reply. The rest of the boys were told, and preparations were made for our heroic debut. Time seemed to pass so slowly, but all we could do was wait for the mail.

Three days oozed by with no reply. Of course it was too soon, but we were anxious, and I relaxed that night with the evening paper. It was then that I came across another little article. It said that the Panamanians had returned to their Consulate and had kicked out the former president. We had been shot down in flames!!

Now he couldn't reply to our letter!!
Now we could never honestly use our titles!!
So near and yet so far...
SHIT!!!



WOMENS PRISON BLUES

Part 1

susan wheeler



Concerning the possibility of a prisoner rebellion, Lisa said,

"People were in for disorderly drinking or disturbing the peace. All kinds of really strange things. I don't think they had the consciousness to even think of getting together and doing anything. Probably in bigger places, in the Federal Penitentiaries, people feel now that they potentially have power. For some people, it just makes them feel more gutsy, like seeing if they can get away with something. It's nice to alleviate boredom too."

Simone felt that the situation is much more explosive in the States due to the racial tension existing between Black prisoners and white guards. She doesn't feel that Anglophone-Francophone relations are anywhere near the blatant brutality that was demonstrated by the murder of George Jackson.

What do you think society's purpose is in imprisoning people?

Simone: "Giving you a lesson. And they're just telling you anytime you go wrong—it's like school, eh?—you've got to go in the little corner."

Lisa: "And wear a dunce cap."

Do you think society accomplishes any kind of rehabilitation at all by inflicting this sort of punishment?

Simone: "Most of them say, 'We are not responsible, all the decisions are taken by the common rule,' all the cops are saying that."

But is there any rehabilitation at all?

Simone: "No."

Lisa: "No."

Simone: "Nobody's talking about rehabilitation there."

Lisa: "They told me that the reason they put people in prison was so they would think. And I thought, You know, I bet I thought everything I'd ever thought about everything I'd ever done. But the problem is that just being in jail incapacitates you. You can tell—even if being in for six weeks, you get a strong enough feeling of how you would be after, say, five years. You wouldn't be able to live outside. You start depending on it. There's a certain funny kind of security when you are in prison. And they give you clothes and they feed you, you know, you get into a very kind of stable thing."

Simone: "Childlike?"

Lisa: "Yeah. And then after that you can't function. So it's really self-defeating."

Simone: "You've lost your will."

Lisa: "You lose everything. They tell you what to do and you drift through it."

So you both feel that putting people in prison only punishes them?

Lisa: "It comes out that way. But they think that it's doing you good. I don't see how it possibly could."

What are the social alternatives to imprisonment?

Simone: "They should organize work in places where work needs to be done. Anything useful and not too hard. Like in Russia a long time ago, they were creating whole cities of prisoners."

Lisa: "I think what people need is psychiatric care."

Simone: "Having their families and living in a place and working would be better. It's still a punishment because you're out of where you belong. You're denying them sexuality, you're denying them—well, to be themselves. They don't think any better after that. They think 'When I get out I'm going to have all the fun I missed.' So they just come back sometime. They can't work like ordinary people after that."

Lisa: "People who do violent things, people who are really crazy, I would be afraid to be walking around the street and have all those people around. There must be some way that they could be treated psychiatrically because that's all it is you know, it's all in your head that makes you do those things."

Simone: "They're violent because they need to be violent. They were brought up with violence around them, street gangs and all that. It was a jungle, man."

"You have to change the environment. Take an example, like sexual crimes, rape and all that. There are less and less of them when the country is free. It's the way it is. Like a dog is gonna bite if you beat him all the time. With human beings, you must take care and try everything. I think the policemen and the Mafia, they are the same. They just feel secure when they have walls and uniforms."

"Most of the people in jail are there because they touched the property of others. Property is more important than people in this system, that's what it is."

"If you have money, you don't go to jail. And if you go, you don't stay. And if you stay, you don't stay like the others stay. You don't stay that long."

How do you feel your particular 'crime' threatened society? (Simone was convicted for 'gross public indecency', i.e. making love in public).

Simone: "I was threatening society. If everyone believed in free love, there would be no family, no economic security. All the money thing and the security thing would blow."

And how does smoking dope threaten society? Why is it illegal?

Lisa: "It opens people's heads. It helps people to start seeing through all the things that society is based on. And when you go beyond that, you're not useful to society anymore. And it starts being eaten out at the roots."

How do you feel changed by the fact that you were in jail?

Simone: "Well, you've been there because you're not straight. Well, you choose not to be straight. And people who are in prison didn't choose anything."

Lisa: "It's made me more paranoid. About getting busted and being sent back."

Simone: "I was there this summer in June and July. I don't think it's a bad experience at all. You're controlled, that's true, you see it—you're controlled."

Lisa: "It's not totally negative for sure. I found out a lot of things about myself."

Simone was pregnant during her imprisonment.

Did you receive any medical care?

Simone: "Yes. They gave me vitamins."

Both women said that they had smoked marijuana while in prison.

Lisa: "Someone brought in a carton of cigarettes to give to somebody and just by chance they decided to open up one of the packages and it was completely sealed and everything but it was full of joints. So after that they never let anybody bring you cigarettes. Because you can do it too well."

Simone: "We were allowed to meet with the boyfriend or the husband, the boyfriend if you were living with him. And I don't think they were listening. So we passed it and I won't say how. You can imagine all those stories of cigarettes. Some of the guards are selling it, not in the women's jail, but in the men's."

Lisa: "In ours, they found some works so they got everybody in the place and they said, 'If the person who owns these doesn't admit it, we're going to give you all six months more.' I'm not exactly sure what happened. I think nobody said they were theirs, and they couldn't do anything."

What efforts were made on the part of the prison officials to change the lives of the women, such as the prostitutes?

Simone: "They would tell you that you could take correspondence courses if you wanted."

Was there any job counselling, or any other efforts to find women a job upon release? Did Manpower ever come to the prison?

Simone: "Welfare comes and gives you thirty bucks before you leave. And some of the women just go and drink it."

What were your relations with the prostitutes?

Simone: "One of them told me that what I did was really bad because it was in the open you know. She said what she did doesn't matter because she hides it, and it's dark. Well, maybe they don't think much different from the judge."

"Most women, they say, 'I have the right to choose, to choose the lover or choose the husband.' But some they don't, they just bargain. They think the only way to be with men is to bargain and that's the way you win. Maybe they think that and maybe they don't, I don't know. They don't need men, except for money. They just do it like an act I suppose. I think they are ashamed of their bodies."

"Sometimes I feel that there should be women judges and women doctors and that's all, because men can't understand."

How do you feel about the women's movement?

Simone: "Well, if we wait for the men to do it for us, we're gonna wait. And we're gonna wait. We must wait for the husband, we must wait for the child, we must wait for everybody. Well, you can get pissed off."

Simone added that she felt one of the major obstacles toward building a women's movement is the fact that women think that their problems are personal and not social.

continued on page 18.

There were two things that I hated most."

"One of them was never seeing the sunshine, and never seeing the trees or the sky or anything, and never having exercise. I would do yoga in the cell. But I think the worst thing was the feeling of total power that they have over you. Having to play up to them all the time so they wouldn't do anything like cut off your cigaret supply or put shit in your food or something."

Lisa is twenty-one and spent two months of her life in a small county jail in Arizona. Originally arrested for swimming naked in a country stream she was eventually convicted and imprisoned for possession of drugs. She spent those two months in a cell with seven other women.

"We were confined all the time, in the same place. We didn't have a common room or any place to go to. The jail was mainly for men and there was just one cell for the women which had four beds, two on each side of the room. It was all steel. There was a big steel table, and a toilet sticking out of the wall and a shower inside the cell. And we stayed there the whole time. There were no windows, just some translucent blocks, a kind of cold, eerie light. There was an alleyway, some bars and a big steel door. Once in a while they would leave the door open a little bit so we could peek out and see somebody out there. But most of the time we were isolated in there."

"A couple of days before I got out the judge's secretary said to me, 'You're gonna come back here. If you don't change the way you're living, you're gonna come back here.' And it really freaked me out. I was just so susceptible to suggestion. And it's still in my mind, you know. Once in a while if I'm doing something I could be busted for, I just flash on how bad it was. And it just scares the shit out of me. I dream about it once in awhile."

There were no organized activities at all in the jail where Lisa was held. No recreation, no educational programs. They were awakened every morning at 5:00 for breakfast. The next meal was at 5:00 in the evening. They would generally sleep most of the day until dinner. There was nothing else to do.

As in most other prisons in the United States the guards were hysterical in their attempts to eliminate homosexuality.

"They saw Eloise and I sitting on the same bed and they freaked out, what's going on here! "

In comparison to the situation in the small county jail in Arizona, Tanguay Detention House for Women here in Montreal seems almost progressive. But not quite.

At Tanguay, Lesbian women are all kept in the same area, and homosexual relations are not discouraged.

Simone is a twenty-five year old Quebecois woman who has always lived in and around Montreal. She was arrested and convicted for "Gross public indecency. It was a demonstration with Jerry Rubin, the Bed-in. And we got two months for that."

"They were like in a family... the Lesbians. It was a place to flirt. All the Lesbians were in one Quarter. Some of the guards were Lesbians too. They were very happy there."

Despite the progressive attitude towards homosexuality, (whether the intentions are honourable or not,) Tanguay in many other ways has all the unenlightened aspects of a plantation: monoproduction with slave labor.

"At Tanguay, you are obliged to work. If you refuse to work, you go into the hole. I was in the sewing room. I was doing some knitting because I didn't want to work on the machines; the machines were too fast. That was the best place to work. It was worse in the kitchen or in the laundry."

And did you get paid?

"No. They gave us tobacco."

I won't speculate on the relationship between the prison officials and the tobacco industry, except to add that women probably leave prison to start their lives over again with nothing more than an addiction to cigarettes.

Lisa added: "In the States they give you about 12¢ an hour. That's just about equal to what it is here because you can get a pack of cigarettes a day, if you're working 4 or 5 hours."

Women at Tanguay who might wish to further their education receive no assistance in this direction from the prison itself.

"Girls who want to study have a half a day to study. They study by themselves. There was a hairdresser, and she was giving some course. Nothing academic. They were always meaning to start something. The first time I was there we had gymnastics."

Neither Lisa nor Simone reported any gross physical cruelty from the guards in their personal experiences. The daily strain of dealing with the guards however, was a source of strain for both women.

"There was one guard who joined up right after he got out of the army, and he had this really heavy authoritarian complex. He would tell us all the things he could do to us, 'I got one girl sent here for six months for tearing up her prison uniform when she was drunk,' stuff like that. 'I could get somebody killed for stealing a pack of cigarettes in a state prison.' And you have to sit there and say 'Oh yes, that's right.' He was just telling stories and you have to act like you think that's groovy. You have to be friendly to him. They can do anything to you. We really had this feeling that they could kill us at any time, and nobody would ever know. Because they could say, 'They were trying to escape,' or 'They attacked me with—' god knows what..."

"We were considered model prisoners because we were so friendly. We wanted to get out of there so badly! And the only way you can do that is to play their game. They tell everything you do to the judge, and it's the judge who decides (to let prisoners out early)."

Simone added that the guards were part of the psychological tension of being in prison. She said that the worst part of it was "to be watched. To be watched. You're watched by the guard, you're watched by the other prisoners. They're all women and they watch everything!"

Lisa was in prison with women who had been arrested for things like disorderly conduct and drunkenness, but Simone was in Tanguay with women like Lise Rose and other political prisoners, women who had been arrested for their involvement with the F.L.Q.

"They were singing revolutionary songs and everybody got high on that. They were singing that while we were eating, you know, 'We're gonna hang that director, we're gonna hang that guard...' and we were singing that with them. It was pretty good, you know."

"They organized little demonstrations and a lot of petitions to change conditions. The Left there, the Maoists and all the others, was all divided. I was talking more with the political prisoners, because it was easier for me. But the other women I was with, I was talking with, and well, they were impressed by my education, so it was a little cold, you know. But one of the women, she never read too much, but she agreed to read Fidel Castro."

"You just felt that the prisoners must get their shit together and nobody's going to help you."

Simone added however that not all the women were ready to 'get their shit together.'

"I got really mad and I told the director that she was treating the girls like the Maoists like dogs and they couldn't ask anything from her because when you tie the mouth of a dog he can't bark. She was really mad. And one of the girls said, 'You shouldn't say that you know.' She said, 'That's not the way to talk to authority!' " ...

what the maid said

energy! heat of God!
where is the light?
have I no eyes to see my God?
have I no right?
no sound, no sight.
has this happened to me before?
blind like a stone or a tree
mercy! glory of God! I cannot feel my hands
feet legs cunt. any part of me!
will I die like an unborn child?
kicked out of existence
O vile death! O God!
now you forsake me
blind! deaf! dumb! I am a stump
a rump of beef on a spit.
where is the light?
my eyes run down my cheeks
to the fire! heat of hell! the night!
the night! black burning night!
O God! save me from this death
may I fly to you out of this corpse
out of this night!
O God! take me from this earth.

-poetry by paul yachnin



what the thin man said

i

wheeling over wheeling over
multiplying in fields of clover
burning over rolling over
fucked tight in love with each other
rising like roses
laughing like lillies
blowing our noses
on the skin of our arses
drinking our mother's blood
Bang on!
tastes like balk in the tavern
bloody madly sons like geysers
jaw-breaking out of the dark
Noah! save us! we've missed the ark!
we're drowning in her mud
she will ache if we cry
carmine juice to feed us
her blood has stained the sky
save us we have groan
let us suck the marrow from the bone
we are the promising barnacles
let us fuck in your stomach
we will vampire your blood
we will privateer your cells
for the birth and breath of God
we are his angels

ii

I dream of the cross.
I can smell the blood run
out of my body
into the ground.
I walk in the desert
my feet caked in camel dung
I can smell the rising stink of the panther
glutted on my flesh.

I dream of his teeth.

I can smell the women and men
raising me up
into the sky.
I can feel their hands on me
I can feel in the center of my soul
the love in their strong hands.
They will pass me
hand to hand
for a hundred thousand years.





★ Gays in Montreal have the same problems as gays anywhere else: coming out, the difficulty of meeting other gays, and the fear of discrimination in every area. Coming out can be relatively easy or very difficult, depending on one's prior beliefs and values. All of us are socialized more or less successfully; otherwise the society wouldn't survive in its present state. Heterosexuality and the goals of marriage and kids are probably the most valued and rewarded (and therefore socialized) social, economic and political structures of this society and there is great pressure for everyone to conform to these patterns of behavior. These are expectations which people have of themselves. Any individual's coming out is based on his overcoming these expectations.

Once he has come out, the gay woman or man faces the problem of trying to find other gays with whom to relate socially, emotionally and sexually. Because of the fear of losing their jobs, most gays have to act straight at work and the fear of social ridicule and perhaps actual violence prevents many gays from openly expressing the fact that they are gay to their friends, and to people whom they meet in social situations. Because society, with its heterosexual structure has not recognized the existence of gays there are no institutionalized, formal dating procedures for gays. Homosexuals have always had to be gay underground, to meet other gays by luck, intuition or in gay bars, gay restaurants or baths which arose to meet the need.

Today in North America gays are coming out and trying to organize themselves in order to fight against discrimination, to provide meeting places and social activities as alternatives to the exploitative and unhealthy scenes in gay bars and to form a power base with which to combat the sexist and anti-gay propaganda coming from all areas of society and the counterculture.

In Montreal, gays are beginning to organize. Le Front de Liberation des Homosexuelles is a group of gay individuals which meets regularly, has a locale and a phone and has sponsored at least two dances and a retreat. Unfortunately, there are few women who attend meetings, although there is supposed to be a women's committee. This lack of participation on the part of women and the fact that this organization is primarily composed of French-speaking men suggest two problems which face gays when they attempt to organize themselves: the first, sexism, arises in most groups. The second, that of the French and English languages and cultures, is one which gays in other cities in Canada, for example, Toronto or Vancouver, do not have to deal with.

The potential power of a minority group is partially based on its size. Lack of unity between the French and

GAYZ

by
jackie manthorne

English gay communities in Montreal may or may not be important, depending on what goals the people in the groups want to accomplish. For example, small groups can be quite powerful when involved in activities such as writing and publishing. But when mass demonstration is used to support or protest a point, or when an organization wishes to defend its members against housing or job discrimination or a group wishes to make its opinion known to the government or another institution which has control and influence, the number of people who can be called on for support is important.

In Montreal, French and English gays have not organized together, although this may be due to the fact that English gays have not organized at all, at least above ground. Even if, ideally, all English gays were bilingual I don't think it would be possible for both groups to work together easily. One reason for this is that French gays feel oppressed for being both French and gay, while the English are oppressed for being gay but are still members of the huge English-speaking population on this continent and as such enjoy privileges the French don't. It is difficult for the English gay to understand how his French counterpart feels, and it is difficult for the French gay to see English gays as oppressed people rather than as members of a group oppressing him. It is peculiar that English gays have not organized, even at McGill or Sir George, especially when we hear that there are gay associations at universities like MacMaster and Waterloo, to name a few. One reason for this is that many English gays who are interested in gay liberation do not want to work in a group separate from the French organization because they feel that the French should run and control the political policies and activities of a gay organization in Quebec.

There are several things which could happen in the next few years:

- (1) The situation may stay as it is, with a French group in existence, attended by some bilingual English gays, and with the English unorganized.
- (2) English gays may decide to organize outside of the FLH. If this happens, perhaps the separate groups will be involved in different types of activity and hopefully will manage to maintain good communication with each other.
- (3) If enough English gays attend FLH meetings, they could decide to form their own committee within the FLH, much as gay women have done. However, this kind of situation can lead to a lot of friction.
- (4) More-radical French and English gays may organize, either together or separately, in order to provide services which they feel are not being provided by the FLH.
- (5) Gay women may form their own organization.

The reason for any of these possibilities happening is not based on the inability of groups to get with each other but rather from the recognition of the fact that French and English women and men are oppressed differently, and there-



for understand and interpret problems and solutions differently. What is liberating for a gay English man may not be liberating for a gay French man and what is liberating for a gay French man may be downright oppressive for gay women. Even if these factors are understood and taken into account, it is still difficult for everyone to work together because different sexual, cultural and political subgroups have different priorities.

The most important consideration is not so much whether it is right to have one organization or several, but whether the groups which come into existence are able to work with each other to solve common problems. There is not much sense in having only one organization if it is unable to meet the various needs of the gay population in Montreal.

The most important reason for a lack of organization is a lack of interest on the part of most gays. There are several reasons for this; some are particular to Montreal alone while others are more general and probably apply to gays in most cities in North America. The FLH is not radical and seems, so far at least, to be more oriented toward holding social functions than political organization. This tends to alienate more-radical gays, many of whom are against organizing or leading a group themselves.

More generally, homosexuals often either reject who they are or try to live as conservatively as possible, including gay marriages in which a middle-class way of life is copied, with male/female sex roles, and a house-in-suburbia mentality. These gays, who are often involved in satisfying personal relationships, are quite comfortable and can see no reason for organizing and calling attention to a difference which they have successfully managed to hide. They have no motivation to become public about their gayness because they have no desire for change.

Many gays cannot become publically involved in gay liberation organizations for fear of losing their jobs; this includes professional people, business men, secretaries, factory workers and poor people. There is also the very real fear of being rejected by family and by straight friends. In Quebec the very strong influence of the church in combination with the family makes it difficult for individuals to work through their guilt and fear to become both gay and healthy. Because of all these problems, asking all gays to come out publically is as absurd as telling poor women to leave their husbands because of machismo and sexism. Poor women usually have no other economic alternatives than to stay with their husbands and in order to survive economically, many gays must publically straighten up until the gay community is organized and strong enough to support them or until the society is changed.

The fact that many homosexuals are satisfied or compelled to live within the restrictions which this society has established makes it difficult for those who want changes to get sufficient support. Gays who have come out are an embarrassment and a threat to those who are secretly gay. ...

There are no simple solutions for involving more people in gay liberation organizations. Once the decision has been made to be a mass organization rather than the vanguard, the first step is to show people that there is a need for such an organization, that what the group is doing will make it easier and more satisfying for them to live. This means more than giving people a place to drink and dance, since they can get that in gay bars. First of all, a gay locale should be a place where people can sit around and talk. It should have a library containing books and papers on social and political topics as well as gay liberation. It should provide a medical, psychiatric and legal referral service, and it should have a fund of money to aid in housing and job discrimination court cases.

As well as general meetings to decide policy, there should be debates, relevant lectures and group discussions. Consciousness-raising groups should be encouraged. Financing a locale will always be a problem, although there are several ways to raise money. A coffee and a snack bar can be set up and run by volunteers. Dances usually show a profit and also help members get to know each other in less serious ways. If it is possible to get hold of a projector, a film series could be offered to members and the community at large. And, of course, each member can be asked to pay a small membership fee.

What other things a gay liberation organization becomes involved in, will, to a large extent, depend on what's happening in the community. A gay group may deal with issues relating only to gay liberation, or they may choose to act with other organizations such as Women's Liberation, poor peoples' groups, Black Power groups and other radical or ethnic groups, since these groups are demanding the same basic rights and freedoms. Most politically active gay organizations probably find it necessary to deal with both types of issues.

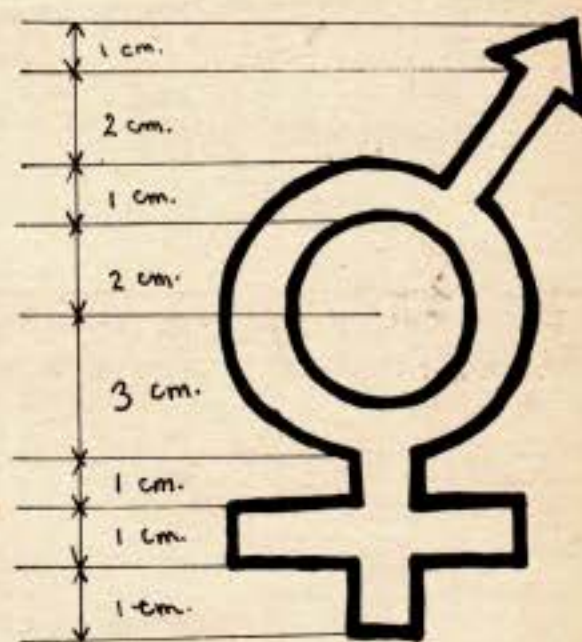
One problem which has to be faced by every group is that of sexism. Women who have been involved in organizations which consider themselves to be very political (e.g., SDS, the Weathermen and some black power groups) have reported that women were still expected to play, and were rewarded for playing, traditional female roles. Machismo is

one of the most important and popular power trips in the counter-culture and for women who thought that they would find a new freedom from roles and new types of relationships, this is very depressing. What it really means is that men in the counter-culture have taken with them the message that society has given them about women. Whole organizations are based on sexist female/male definitions and roles and this is why so many men in these groups are very threatened when the women become interested in Women's Liberation.

While growing-up, gay men were never immune to all the sexist propaganda which the society puts out. Gay men don't use this information in the same way that straight men do, but the basic sexist concepts about women are still there, and even though most gay men do not oppress women in a direct emotional or sexual way, the social oppression is often quite obvious. For example, a woman who had been involved in Women's Liberation went to a gay liberation meeting but left halfway through because she felt quite uncomfortable. She felt that the group which was predominantly male, was treating her, and the few other women present, in a way which was oppressive. For the first time she realized that that kind of behavior had very little to do with sex; rather, it was an attitude men expressed toward women, and men acted this way regardless of their sexual orientation.

Gay women have two alternatives—they can work in groups with men or they can organize by themselves. If they choose to stay with the men they obviously have to refuse to take part in any role-playing. As well, the women have to point out to the men how they are behaving and thinking in sexist ways.

Because of the pervasive nature of sexist propaganda, it is not surprising that there is often a great deal of sexism and chauvinism in gay relationships. Some gays can and do avoid destructive role-playing games, but being gay does not automatically free an individual from sexism. Society has not provided a structure for the development and maintenance of gay relationships, so that gays have usually copied the behavior of straight couples; hence the gay marriage and all that implies. The gays who



act like traditionally-defined women—which includes both women and men—are often oppressed by women and men who are "acting like men". There is no easy way to change this, since a change implies an ability on the part of gays to create their own types of relationships, those which are not based on a division of anything by sex. This is a long way off, although a beginning is being made. Women coming from the Women's Liberation Movement to Gay Liberation are already aware of sexism and are a great help in educating women and men. Communes, straight, gay and mixed, are experimenting with group living and are helping to break down the sacredness of the traditional family unit. These things, and the ways in which gays are working to gain recognition of their right to exist openly, as well as the give and take between gay liberation and other organizations, are all working to change the ways in which gays relate to each other.

There are then, many factors which influence when and how gays organize and what type of organization they form. Montreal gays face the same basic problems of indifference, fear, conservatism and sexism as most other cities. As well, gays in Montreal have to work within a two-language, two-culture environment, and it is probably this factor and how it is dealt with that will determine the future and success of Gay Liberation here. ★



Barry's Stationary
5487 Victoria/St. Kevin

- sell
- logos
- ON
- commission
- MAKE
- 10¢
- ON
- EVERY
- 25¢

(or 8¢ if taking on credit.)

CASH!

HEY KIDS!!!!!!
YOU TOO CAN
MAKE LOTSA
QUICK DOUGH!!!



3534 PARK AVE.
15 DE PLACE!!

Lurch —by paul yachnin

yesterday i received an invitation to lurch with the queen
so
i brushed off my fancy old duds
tux & tail flaunt & flail
a flamboyant old bean

community
media

849-2351

COMMUNITY MEDIA

Last September, a couple of people decided to meet together once a week in a workshop to keep energy flowing to promote citizen access to media. Sharing would take place on two levels: knowledge of the technical hows and information about the political whys. The workshop was open to all, established as a "special project" under Continuing Education Centre at Dawson College. The difference between an evening course and a special project is that a course generates funds at \$61.00 a head and a "special project" doesn't so that the "resource" people who were organizing the workshop were volunteers. Several "scholarships" were given by CJAD and CKGM, however — enough to have some operating funds. Howie Arfin, Nicol Leduc, Sandra Dolan and Rosemary Sullivan shuffled the paper and wheeled around the equipment. The group became over 15 weeks a living thing — with everyone giving and taking — moving in and out — changing and changing. "BREAD" — The crowning effort of the group was a Cable T.V. production at Channel 9 Studios — lights — action — cameras — graphics — slides — sets — guests — live — sound over interviews taped and edited by the groups "reporters" — in color — over 6 hours on December 21. Somehow, somewhere Cable TV "lost" the tape never to be communicated beyond the group itself — a "training exercise" BREAD — do you know what you're eating? — now and then. But the workshop grew — the resource people — Andy Barrie, Bill Horan, Bill Robinson, David Vachon, Margaret Edwards, Simon Riley — came and one night we held out thing at Pierre Leduc's pad in old Montreal where we saw many of the Hourglass props like a pinball machine. Thanks to one and all, meeting again — new faces added — Camilla Ross replacing Howie and Nicol — Sandra on holiday until now just returned and Rosemary. This time around we have funds from Quebec which means part-time salaries and operating expenses — it's a 60 hour course. Every other week we tape a "community news program" shown later over Channel 9. We do it in Flick's studio in the Dawson Student Building — no more taking chances — it's in black and white and it's rough — we don't tell anyone when it's over Channel 9, but within the next 12 weeks, word should spread — because EVERYONE is invited to participate in the production — anyone who has some community news or information can call or come themselves — take the role of reporter or interviewee or interviewer — share a bit — and then get together with friends to watch the big debut — so "the audience" will grow. We hope to get more and more information over this channel — alternate resources — free community sources — specials on urban problems, deviations, ramifications — information in all its glorious aspects. Tuesdays 7:00 - 10:00 p.m., 530 LaGauchetière East — Room 3205 and across the street at Video Dawson in the Student Building (535). Participation is FREE — as close as your phone 849-2351 ask for Community Media or the Metro — get off at Berri de Montigny and walk south to Dawson College. Ask for Community Media, "media towards community".

INDEPENDENT COMMUNITY MEDIA SERVICES INC.

A new service for the Greater Montreal Community with films and to come tapes and other media available from a catalogue. Just opened at 1602 St. Lawrence. Arlene, Bob, Robert and David are using 2 Uhers to audio catalogue media needs of various communities. If you want to do a documentary on your neighborhood, your block, your backyard call 844-2664 and come to terms. Someone will be able to help you.

In the next months some members of ICMS Inc. will be compiling information for a "Social Service Handbook" — a "How to" as well as a "Where to" — a manual of instruction for bureaucratic agencies and "community services".

For right now there are 4 films available at a sliding scale depending on how much your pockets are lined with — both extremes acceptable, welcomed.

radio centre ville
3956 st.laurent

843-6041

NATIONAL BLACK COALITION
RESEARCH INSTITUTE MEDIA

Margaret Edwards came over the other day to tell me the reality of Black Media. Time to spend together rapping and sharing just hadn't been, because Margaret's energy was directed to making this long held dream of citizen access to media a reality. But now over tea and incense Margaret could let me look into her eyes and feel the warmth and communication Margaret talks about — human media, citizen's media, BLACK MEDIA:

"There are 6 of us, Gordon Sadool and I are the co-ordinators and 4 members of the community hired as technical trainees — we form the black community production team for the Centre which has just opened on the corner of Sherbrooke and Guy Streets."

"At the National Black History Research Institute Edward Kly is the chief co-ordinator of Output and Input. There are 4 people from the community hired to research historical events, whether contemporary or past history. Then the media group will take over. We'll be using video and audio tape 16 MM film and microfilm, slides to produce materials stored at the Centre — but available to anyone across Canada and the U.S." Black media means information available to the community, information of the community, communicated by the community to itself and others. Some of the information will be raw, stock foot age, information frozen in frame and some will be worked on by the production crew — edited — produced packaged to carry to the reality of the black community to others via cable, audio and video tape exchange, community, radio, educational and public T.V., and the Black Community's newspaper "UMQJA".

RADIO CENTRE VILLE

Radio Centre Ville will be a radio station — a number on your dial that if you live between the old railroad tracks by CFCF and St. Catherine, the mountain and La Fontaine Park you will be able to pick up — tune in — call letters to be announced. So — who needs another radio station — isn't there enough pollution already? Community radio is the name of the game the community in this area will be able to play if the Department of Communications and the C.R.T.C. ever stop kibitzing. D.O.C. hands down the technical specifications and requirements which are much more complicated than putting together a crystal radio set (remember when that was a big thrill under the covers late at night — with your very own headphones). The CRTC — the Canadian Radio Television Commission has been called a lot of things — they make or don't make regulations and grant licenses. Before you are allowed to transmit a signal the CRTC checks out whether there is room on the broadcast band and whether you would be a broadcaster "in the public interest" — because the airwaves are public — remember. That is what Radio Centre Ville will be. They wanted some space on the A.M. band but there is none available — so right now they are doing a survey to see how many F.M. receivers there are in the area. Radio has to be one way at least, community radio preferably two way, listening and participating. There are temporary quarters right now at 3956 A St. Lawrence. Nelson and Hyman and Jean Marie among others are there with a couple of Sony TC 110 cassette recorders, a couple of Uhers and a Sony reel to reel tape recorder, some good microphones (Electrophone and Schur) and people — people learning, people training, people sharing. Technical training is going on now. The trainees are citizens from the area — Portuguese, Greek and other Canadians — taping meetings and such to get over the technical bugaboos. (Some novices can't remember that microphones aren't phallic symbols and keep rubbing their fingers up and down the shaft — does shattering things to the sound). But in time the base of citizens using media to communicate — you to me, me to you will be broadened, the knowledge share — TO SHARE — TO COMMUNICATE — COMMUNITY!

YMCA
MEDIA
CENTRE

849-5331

COMMUNITY INFORMATION SERVICES

"VIDEOM" is sponsored through March Avants, Quebec a non profit community development corporation and given support by Dawson College as an extension of their philosophy — "community — college — community" Dawson supplies office space and other facilities that help make it all possible. "VIDEOM" is a community information service in St. Henri and Little Burgundy. There are nine people working together, seven of them are from St. Henri, the others are Howie Arfin video resource, audio/visual animator and Pascale Giguere a former eye co ordinator. This is an area where 45 per cent of the population can neither read nor write. Community information services in the streets — not slick — Madison Avenue hand outs — but media that talks and asks for someone to talk-back. Video in the streets.

VIDEO TAPE N THE SKY

In November of this year, 1972, a video event will take place which will effect us here and ever after. The Canadian Communications Satellite will go into synchronous orbit with Canada. This will mean instantaneous transmission and echoing of not only telephone calls, computer data but audio and video signals north and south as well as east and west. Canada becomes a community because now the remote populations can now be linked up to all these media channels. And those remote communities — how will they take to all of this information? We in the south have progressed from the machine age to the electronic age — are we coping? Are we able to find out and use these channels to "talk back" or are we mesmerized? So what of those peoples in the north — what will the jump be like from the stone age to "American Pie"?

Rosemary
SullivanACCESS TO MEDIA
IN MONTREAL

YMCA MEDIA CENTRE

Right now the crew is training together, information gathering with audio and video recorders — building a base of information — a bank of tapes. When production does begin it will be in the form of video vignettes. This will be an open ended form of tape which can be added to in order to bring the information up to date — renewed and renewing. Showings will primarily be for the community, about the community. But they will be keeping in mind the Quebec governments project "Multi Media" and the possibilities "Videographie" offers as a media resource.

Most important to this project, to this area is the continuing synthesis of information. In the environmental complexity of urban life how does one identify oneself and where one is going in relation to another, to the community — is there a community? And so the use of video tape as a fluid medium which one can add, subtract, explode.

black
media 1610
sherbrooke
931-2579VIDEOGRAPHE
1604 st. denis

842-9786

PARALLEL INSTITUTE AND CHALLENGE FOR CHANGE

Back on earth, in the streets the Neighborhood Television Wagon rambled through the streets of Pointe St. Charles last summer. Kathy Tweety along with the citizens showing the community tapes that had been made with groups fighting for citizens rights. First, Street Video Theatre and the Street Video — live action — people — neighbors — each other all on tape for the next evening to become Street Video Theatre through a special showing arranged and publicized on the sidewalk outside someone's house. The extension cords through front doors made these showings possible. Kathy Tweety, Gwynne Basen and Pat Quinsey talk about video as an organizing tool for people in the latest issue of the Challenge for Change Newsletter no. 7. There is lots of other news as well about the Metro Media Association in Vancouver (a citizens charter board), Anton Karch working in Drumheller, Alberta, an interview with Léonard Forest on "fiction film as social animator" and a history of the Challenge for Change program — available from the above address.

VIDEO DAWSON & MOSAIC VIDEO

Video is happening at Dawson. Media is in students' consciousness more all the time, at Dawson as everywhere. Many interesting tapes available; check the Dawson Planet, March 15 '72 issue for listings and more media information — or call 849-2351.

"Our plans include doing video productions in the streets and at the Center which can be distributed immediately over Cable T.V. We want these productions to be spontaneous — the content should communicate, not the technique, the doing will be a learning experience. We will be using 1/2" video black and white. We don't care about the color studios at Cable, channel 9 — who in our community has color receivers anyway? Our purpose isn't professionalism — it is communication for our community by our community. This is black media".

Margaret had two cups of tea. She had to leave — back to work. But she left her smile with me. You can share that too — call or stop in at the National Black History Research Institute — Margaret is one Black Canadian reaching out helping others to reach out to their brothers — the 40,000 blacks in Canada.

VIDEOGRAPHE

There is a new production centre for realization of video tapes sponsored by the National Film on St. Denis St. and its open to everyone. Anyone wanting to make a tape can submit their idea to the centre which is called Videographie and if the centre's program committee thinks the concept feasible and interesting enough they will provide the equipment and technical aides to make the film possible.

Videographie also is equipped with a theatre where these and other video tapes can be shown and has a distribution system to make these films available for showing at universities, CEGEPs, cultural centres and association meetings.

Anyone wishing a copy of a Videographie film just has to send in 30 minute video tapes and the people at Videographie will reproduce the film and send them out free of charge.

Among the films now available are "Je suis de Ste. Scho", the story of a 70-year-old man who had to leave his home due to the construction of a new airport in Ste. Scholastique; and "Reactional", a four-minute experimental film on video feedback. Videographie, a big step towards media access. To take the step yourself — 1604 St. Denis Street.

MEDIA CENTRE

P.O. Box 944



739-5956

MEDIA CENTRE

A continuous "garden of delights" is flying to Alberta, travelling by bus to Gaspesia, finding an envelope with a pan of purple stockings in a post office box. Several months ago Michelle Prevost, Lucien Sald and J. Claude Basire mailed out hundreds of blue posters — yes, just like the one hanging on the wall over there, over here, everywhere. On the poster Media Centre's ambassadors asked us to contact them through the use of sound, films, video, photographs, written papers, printed matter, documents, individually in groups to contact ourselves, think about it, put it down and mail it to Media Centre, P.O. Box 944, Montreal 101; and gave us their aims — to determine and bring into focus the positive. Aspects of the Canadian actuality which tend to reinforce the sense of unity and belonging for Canadians, and to determine and have these opportunities known, which are offered to the citizens to take part explicitly in the functioning of the Canadian democratic institutions. The Downtown YMCA is starting a Media Centre which will be a gathering of workshops. The focus will be to give young people an opportunity to produce something concrete in the community, in reality.

- * Audio-visual - voice or video tape
- * Expression lineal - on paper - writing or painting
- * Dimensional - plastic, wood, clay
- * Theatre, body movement

Contact René A. Denault - Manager of the project who is working with Monique Jarry and Michel Fortier at 849-5331 (ask for the Centre for Continuing Education).

The Westmount YMCA is using video tape on a special project. They are following one of the children in the Westmount Day Care happening in Westmount Park School — his experience — his growth — his changes. A step out of the gymnasium and into the community for Gary Boone and Doug Deviney.

And so another step in the dance in the garden of delights, the continuous inter-relating, the continual creation, the eternal pleasure. The next step was the trip — Michelle left for Alberta, Vancouver, Sea Shell Island where she spent time with the Indians audio and video taping their tales and songs.

And the dance goes on — into the media bus with Erica and Denis and Sophie all over Quebec. Inter-relating with simple people, using video as a medium.

The dance was through the snow, a rugged counterpoint through blizzards and walls crystalline white. Bill Foster joins the media bus on the journey to Gaspesia. Here was real happiness — people close to nature, with active energy, knowing the secrets and using them to inter-relate. Sharing video as a medium, the walls vaulted and together the garden of delights, continued.

Manche d'Ephée (the hilt of the sword) got its name from a sword found on the beach coming from where no one knows — (a knight from the roundtable who lost his way)? And three miles away — Gros-Morne (the big sadness) were the two towns where the garden of delights continued for the media bus. The people were not afraid to express themselves. A girl of 13 who spends all day every day in school learning but can't read or write expressed through video. Video was a medium for extending the inter-relationships between the people — townsfolk and strangers. The country people's eyes were clear, they transcended video.

Michelle tells of the evening the ones with fear came to the house to throw the strangers out and bust all of their equipment. They came because of their cameras — stolen the dignity of the people and left nothing but bitterness. But the simple people of the house had stood by the strangers and the ones with fear who were so unhappy joined the garden of delights — 3 continuous 1/2 hours of video tape.

There is much tape now. The people in the country were open — but where will their information go — who will use it — and why? They use their secrets with love of the environment. How will we use them? How do we use each other?

Garden of Delights continues through Media Centre, through you, through me, through tape, film, paper, information, love. They symbol of Media Centre is their way — the environment — impressions — multi media — continuous garden of delights.

VIDEO
DAWSON

535 LA GAUCHETIERE ST. E.

849-2351 307

community
information
services

931-4211-374

mosaic
VIDEO

849-3179

challenge for change

Challenge for Change/ Société Nouvelle
National Film Board of Canada
P.O. Box 6100
Montreal 101, Quebec

333-3363

PARALLEL
INSTITUTE

2365 Grand Trunk

932-6202

independent
community
media
services inc.

844-2664

THE DAILY PLANET

14 logos/m.c.p. montreal april 1972

WEATHER: THOU GOEST...

"ALL THE NEWS THAT FITS THE PAGE"

POLLUTION COUNT: JUICY

GOT'CHA HERB!!

On March 8, 1971, a group of people calling themselves "The Citizen's Committee to Investigate the F.B.I." entered the F.B.I. office in Media, Pennsylvania, and removed all the loose paper; files, memos, manuals, etc. Much of this is routine, unexciting paperwork, and because it was not meant for publication makes for dull reading. However, through all this, one can get a good idea of the F.B.I.'s view of itself, and its paranoid view of the world. From the relative number of documents, one sees what the F.B.I. considers its most important work:

40% Political Surveillance (Of these cases, two were right-wing, ten concerned immigrants, and over two-hundred were left-wing or liberal groups).

25% murder, rape and interstate theft.

7% Draft resistance.

7% Leaving the military without government permission
1% Organized crime, mostly gambling.

All in all, a far cry from the television show.

In the March issue of Win magazine they reprinted 271 pages of documents; the complete collection of political documents from the Media files. This remarkable issue is available for 75 cents from WIN, P.O. Box #457, Crifton, N.Y., 12471. (Read WIN and dance in the streets. \$5. per year.)

COMMIE PLOT UNHATCHED

Last year, fun loving right-wing cartoonist/lecturer AL C-pp was charged with adultery sodomy etc., by a Wisconsin co-ed, and he furiously denied the charges, stating that they were part of a left-wing plot to discredit him. Big Al has changed his mind; he pleaded guilty, in Eau Claire Wisc, to "attempted adultery", and sympathetic Judge Merrill Fair dropped the other charges of sodomy and indecent exposure, and fined \$500.



Members of the world-famous "Albert Failey Blues Band" take time off between sets to serenade LOGOS music critic Gary "the fist" Boogali (in stall out of picture). The scene was the first floor bathroom at McGill University's Student Union, and the event was the big LOGOS/MCGILL free-films-and-music-show on February 26th. Just like the good old days, eh?

Edinburgh. UPS... A crowd of 100 six to nine year olds ran amuck after a recent Army display. They attacked a mobile display caravan, demolished an Arctic survival tent, and leaped onto an army truck as it left.

TIM

Switzerland. UPS... The Swiss government has refused to extradite Timothy Leary back to California. The Swiss did not, however, grant him political asylum as Algeria had already done so. Leary is optimistic about his appeal of the latter decision.

Two members of the Swedish parliament have suggested that the Berrigan brothers be nominated for the 1972 Noble Peace Prize.

ANGELA

Sacramento. UPS... A U.S. court of appeals ruled that the Univ. of Cal. defied the constitution in firing Angela Davis from her teaching post at UCLA as their basis for her dismissal was membership in the Communist Party

ELVIS GOOSSES DICK

Washington. UPS... Elvis Presley, an avid police fan, has just been made an honorary narc by big daddy Dicky Nixon. Elvis was so excited when the great moment came that he impulsively wrapped the startled president in a bear hug

Sydney. UPS... The militant Black Panther Party, is demanding land rights (they're now not allowed to own land) an end to racist laws and persecution in the black ghettos and elsewhere.

DA KILLER WEED WATCHED

Better bring out the old camouflage nets: In May or June of this year, our American Big Brother is launching the first satellite equipped with sensors to search for wild growing marijuana. It'll orbit at a height of 8 miles and will be launched from Cape Kennedy. That's sure going to be a lot of trouble and expense to search out a common weed, considering that a short phone call from Nixon to Richard Helms, head of the C.I.A. (which controls Air America in southeast Asia. The airline which flies a large portion of the Asian 'illicite heroin traffic) and Chiang Kaishek (who still has troops, which he regularly supplies, wandering around in the jungles of Cambodia, Laos etc. These troops are officially classified as remnants of his 1949 army and are constantly bribed by the enormous opium caravans which travel through their territory, not to attack them) would-if not stop-at least cut considerably the supply of Asian Heroin. Nice to see you keeping up to form, Dick.

BOOM

Uruguay. UPS... The electoral truce of the Tupamaros is over with the seizing of a military airport, machine guns and ammunition, radio transmitters, dynamite, and a lotta detonators.

Bogota. UPS... In a series of guerrilla actions, 100 heavily armed members of the National Liberation Army took over the town of Remedios. Almost identical to the actions that took place earlier in January, in the town of San Pablo, the guerrillas took over the National Police Station, freed the prisoners, seized the funds of several industries and awoke the town, distributing leaflets and talking to the people.

GOOKS TOO?

"The most ultimately righteous of all wars is a war with savages... I don't go so far as to think that the only good Indian is a dead Indian, but I believe every nine of ten are and I should not inquire too closely into the case of the tenth" PRESIDENT, THEODOR ROOSEVELT

ALTERNATE PRESS SYMPOSIUM

About a month and a half ago, Dick MacDonald of Content Magazine phoned me up and asked me if we wanted to send a representative to an all-expenses-paid trip to Ottawa to attend an "Alternate Press Symposium", paid for by the Department of State-Citizenship Branch.

Well, Up To The Neck is a poor people's paper, and the chance of an all-expense-paid trip excited such as us.

And it was all-expenses-paid.

We ate and drank all we wanted and charged it to room numbers.

When we got to the "conference room" in the Skyline Hotel we found microphones in front of everyone attached to a battery of tape-recorders. We were all somewhat freaked-out by that, I must say. But some people had come from as far as Vancouver and Halifax; expense paid after all, so we went on and nobody said anything. We went on with the planned by Dick MacDonald who was under contract with the government to do so, March 9th, 1972. 9:00 am.

Introductions.

Dick MacDonald, moderator.

Patrick MacFadden, Professor at the University of Carlton, Editor of Last Post, spoke on the topic "What is the Alternate Press". That is, in what way is it different from the "straight press". He mentioned that large newspapers are failing financially everywhere. There are ever increasing numbers of people in many sectors of society that are expressing dissatisfaction with the mass media in general and newspapers in particular.

The most dramatic statement Patrick MacFadden made was that "we live in a terrorist society". The terror is enforced by the media. One example he gave was the one of benevolent terrorism: If there is a snow-storm and the "authorities" suggest you stay home, or put chains on your car, it's not really just a suggestion, they expect you to obey them! This same mental terrorism extends to other areas, for instance, fashion, they expect you to buy that shit.

In the afternoon, the first speaker was an advertising salesman or executive

-bill martell

member of the editorial board
of "UP TO THE NECK"

and I could neither figure out who or what nor where he was. It seemed to be that nobody else could find any reason for him to be there either. He spoke of our need to centralize our advertising for national advertisers, and to conduct readership polls.

Morris Fish spoke on the criminal legalities, that is concerning libel- the particular cases he spoke on were those that he knew best: he defended LOGOS several years ago. The famous "Mayor Drapeau Shoots Dope-Crazed Hippie" scandal, you should remember well.

Peter Lebensold of Take One and the Five Cent Review spoke of the difficulties of establishing a low cost, comprehensive, cultural review of the arts. The Five Cent Review has folded, while Take One- a film review- seems to be flourishing and selling throughout Canada and the U.S. Montreal is the home of Take One.

The last scheduled speaker was Chris Hall of Academic, Professional and Scholarly Publishing, also of Montreal. He gave technical information on typesetting and layout.

My feelings on this conference were mixed, on the one hand (a) it was a nice holiday, (b) I had wanted to talk to many of the other people in the alternate press, and (c) there was so much technical information. But on the other hand, I was very disappointed with the spirit of the symposium. There was nothing done. Possibly this is due to the nature of the alternate press in Canada and Québec (both Canada, east and west, and Québec were represented). There is so much diversity in publications. There is everything from the "hippy-trippy" to community-oriented to politically sponsored to apolitical to heavy intellectual types. Of course, most papers considered themselves to be "on the left" but

it was a very wide spectrum.

To end up, LOGOS is going to the printers within a few hours, this article has been written in the Rainbow Sweets Café, just down the block from the LOGOS office. I didn't feel the conference was an important event in my life or anyone else's. There is supposed to be another one being organized for the Fall, and I only hope it will be on friendlier grounds. The Skyline Hotel in the heart of Functionalist Governmentia I found oppressive.



We sell used records in guaranteed condition (25¢ to \$2) ROCK CLASSICAL, ETC ETC. Books, comix, magazines, trivia too. And things that we sell we gotta buy. So if you want it, we got it; if you got it, we want it. AT: CHEAP THRILLS
Open From 11 Daily.. Late Thurs. & Fri.

844-7604

1433 BISHOP

HONDA...the only way to go



22 models available
from the 50cc Mini-Trail
to the big CB750
\$229. to \$1999.

LOW insurance rates
financing available.

MIGHTY TO MINI - HONDA HAS IT ALL

HONDA
932-1173 **CITY LTD.**
6260 DECARIE (NEAR VAN HORNE)
1624 ST. CATHERINE W. (NEAR GUY)

"Well kiddies, this week's dope has been following a ridiculous down-hill trend. Cambodian weed (alias Panamanian, Mexican, etc.) has been getting scarcer, with prices beyond belief. Hash supplies are low, and the best buys in town are kiff at \$60/oz"

Alonzo the Dog



A Tinker a Tailor
A Glass Blower-Live
Leather, Feather
Funky Hand Jive

A growing selection
Of together leather
Clothing & Haberdash
The more you see
The more you clap
The more you clap
The more you see

**NORTH
COUNTRY FAIR**
1010 SHERBROOKE W



-photos by ben lechtman

SONG OF DELIRIUM #12

Did you see
The way he left?
Rolling like a sailor
Walking mother sea
Gently, giving in
Not to harm
The womb
That gave him birth.

Who was he
Anyway?
Some kid
Who found his innocence
At ten
And was never the same
Afterward.

The teenage whores
The hoods
Hanging to life
By destroying it.
Funny how
A bank account
Can change
The whore to a lady
And the hood to stone.

The corporeal spirit
Weaves a web
- unseen and thus thought spiritual -
Among the rejected people.
Together they feel
The nice warm glow
That: "God, ain't no one
Gonna conquer
Us
Now."

So we drink to hope.
But did you see
The way he left?

-poetry by john morris healy

SONG OF DELIRIUM #24

Speed rap meaning
-malt flung-
When we all got along.
Egos broken
Like the cup
Against the wall.
No one bothered
And she just smiled.
Her bitten breasts
And swollen mound
-as together
we survived-
Told us
They were right.

HYMN TO BIRTH

The brilliant burst of rose blood
- velvet warm and soothing -
Flows gently to the milk softness of her breast
Swelling the blackeyed susan of her teat
To kiss the pink babe that is me.

Soon roses will mark my old age dead
While the pink babe will live on
Within another's loins.



Marcel Danis, Professor of Political Science and legal advisor to Loyola students, provided a strong insight to the workings of our penal system. It was interesting to contrast the opinions of an expert with those of the two women who had experienced the system themselves.

Prof. Danis considered homosexuality to be "one of the biggest problems in prisons" and put forward a couple of remedies.

"One thing you could do, not to abolish the problem totally, I guess that would be impossible, but to try to remedy it, would be to classify the prisoners according to age and also according to the type of things they had committed to go to jail.

"Very often in Bordeau they'll have very young people there with rapists, or very, very tough male homosexuals. And these kids don't stand a chance in the world against those people. They'll get raped every night.

"What else could be done as far as the homosexuality problem first of all is to keep people in separate cells that are locked.

"The ideal size for a jail or a penitentiary is about 120. If you can get that size with separate cells, then you probably eliminate that problem. That's the first thing..

"The second thing is you've got to let the guys out sometime. You cannot keep them there for 2 years or 4 years or 5 years without going out. There will be homosexuality I think."

He cited the example of the states of North Carolina and California where they have small camps on the prison grounds. The wives and girlfriends of the prisoners can stay there from Friday to Sunday with the prisoners. He feels however that Quebec is not ready for such reforms.

Danis was much-impressed with the Swedish system:

In Sweden, they've adopted an excellent system, which is, if a guy commits a crime, let's give him a break. First of all, in Sweden, about 80% of the people who go to court are not sent to jail. They are given a chance. First offenders will practically never go to jail there, even for a major crime. Because they think jails are bad. Here we think jails are bad too, but we don't care because most of us don't go there anyway.

The efficiency of this system is shown in the repeater rate.

He also discussed the different concept of justice that exists in Sweden. Here in Quebec, there are standard set fines for particular offenses, regardless of the financial status of the individual. The obvious result of this is that poor people without the means to pay the fine will spend the time in jail whereas someone with money can pay the fine and go home.

In Sweden however, the fine is set as a percentage of your salary for a certain number of days. This serves to equalize the financial burden of a fine, and wealthy people are not favored. Prof. Danis summed up the progressive aspects of the Swedish prison system as follows:

"They have private rooms, they are able to go out. They're able to go to school, they're able to go to work. And even the people who get life terms, the murderers, get holidays every year. They get three weeks a year off. With a jail guard, they go to the beach.

"The repeater rate is the chance of someone who is let out of jail of coming back again. In Sweden, where only the tough ones get to jail, and the others don't, there is a repeater rate of 15%. In the U.S.A. it varies between 40 and 75%. And in Canada it's between 50 and 55 percent. So even though the conditions in our jails might look better, somehow, there's something wrong somewhere."

At Tanguay, you are obliged to work and you are punished if you do not. The prisoners are not paid for this work. This amounts to nothing less than slave labour. Do you think prisoners should be paid?

PRISON BLUES cont'd Part 2



"I think that prisoners should work, but I think they should have the option of working. As far as the pay, I hear that very recently some prisoners somewhere unionized themselves and demanded the minimum wage.

"Now in principle, that's a good thing, but I think that its implementation couldn't be authorized in Canada, or in Quebec, on the simple grounds that unemployment is so high that the population, I doubt, would tolerate that."

But the prisoners are already working, and wouldn't be taking away jobs from anyone. And what about prisoners who are the sole support of dependents? Even women, contrary to popular opinion, are very often in this position. According to a study done by the American Association of University Women, approximately 80% of the women behind bars have children whom they support. These dependents simply become dependant on the state. Paying wages to prisoners for the work they are already doing might enable them to contribute to the support of these dependents. The State must

either pay wages to prisoners or pay to support their dependents on welfare.

"The cost of keeping a prisoner in jail in Quebec is, I believe, between five and eight thousand dollars per year. That's about \$125 per week. If it was arranged as a business they could definitely be paid the minimum wage. It's definitely a progressive thing, but I'm not so sure I would personally be for that type of thing. I put myself in the position of someone who is unemployed, and unable to get a job. And the only way he could get a job would be by being in jail."

You've implied that an inequality exists in our present system. Is it the lawyer that you can afford that makes the difference?

"First of all it depends on whether you're able to get a lawyer or not. Now because of the reforms made by Minister Choquette, who has increased the budget for legal aid, and also the Quebec Bar Association, they're providing lawyers practically for everyone. At least on criminal matters.

"But lawyers who work for legal aid are usually paid a flat fee for their services, whereas somebody who comes into your office and offers you a fee for the case, it will probably be higher for those individual cases. Then the problem comes: is a lawyer going to work as hard if he's on the flat fee basis for a year as if he gets so much for winning a case? Some will, some won't. Personally I have my doubts that a lawyer would as hard for a legal aid case as if he were promised \$500. for winning a case. The reason for that is that in Quebec in civil cases lawyers are on a flat fee system. If you do something it's \$122. But in criminal law, nobody is. You're supposed to charge according to your experience, and the work that you put into a case. There are lawyers who will charge very high prices. You commit an armed robbery for instance, and one lawyer might charge you \$300 and another \$3000. And it's the same armed robbery.

"That's very hard to change because there will always be lawyers who are better than others. But the changes that have been made mean that at least everybody gets the minimum protection. At least everyone will have someone to defend him.

"He might still get a higher sentence than someone with a good lawyer, but I don't think you can change that. I think that's what we call democracy under a capitalist system."

Prof. Danis was in agreement with Simone and Lisa concerning the possibility of prison rebellions.

"I think one of the main reasons for the events at Attica were the racial overtones, with the problem of the white guards and the black prisoners. I don't think that those problems exist in Canada."

Concerning physical cruelty in the prisons, Prof. Danis thinks that it is rapidly disappearing. He feels that it could be completely eliminated by offering higher salaries for prison guards.

"However, there are two major areas which take two-thirds of the budget in Québec: Education and Social Security. If you take money out of social security (welfare, medicare and all social services) people are not going to vote for it. You've either got to take it out of there or education. The remaining one-third of the budget is divided among twenty other areas of government expenses. So it's almost a physical impossibility.

All the problems that we've talked about, if you try to find the cause it always comes back to money... For facilities, for training programs, for psychiatrists. And we'll solve these problems by getting a justice minister who is going to say that prisons are his priority."

Can a lease be verbal?

Yes, but it is not recommended because its conditions and existence are difficult to prove. Therefore a written lease is highly recommended.

What is the form of a written lease?

The written lease can be a private agreement-printed, typed or written and signed or authenticated- that is to say, in front of a notary public.

Are the printed leases that one buys in a stationary store or those used by rental agents legal?

Yes. However, it is recommended that you read these carefully before signing, as often certain paragraphs do not pertain to your case or necessitate change.

Are the verbal promises that are made by the owner before you sign the lease valid?

No. When the lease is written only those conditions stipulated are law. All other representations, even if made in front of witnesses, cannot be held by the Court unless admitted by the owner.

Is it necessary to consult a legal official before signing a lease?

In principle, no. However, it is essential that you read a lease carefully before signing it. In case of doubt, it is useful to consult a legal person as often a rental contract involves a considerable period of time.

Is it necessary to present yourself to the local administrator of the Rental Board?

In certain cases, yes-if the dwelling is under the control of the Board. This law contains resolutions particularly pertaining to the eviction of tenants, the prolonging of leases and the fixation of the rents.

What is a registered lease?

It is a lease that is registered at the Rental Board in the municipality in which it is located.

Does a lease have to be registered?

The general rule is no. However, if the lease is for a period of more than one year, it is advisable that the tenant registers his lease in case of any changes. All leases can be registered taking into account the laws of the Municipal Rental Board.

What are the recourses of the lessee?

If the rented premises are not sufficiently heated; if the promised services are not given; if repairs which are the responsibility of the owner are not made; if the premises are infested with vermin; or if the lessee is inconvenienced by his neighbours the lessee can:

(1) Put the owner in demure (that is to say, inform him in writing and demand satisfaction within a definite period of time).

(2) Demand a lowering of rent or the cancellation of the lease.

(3) In certain cases, reclaim damages.

In cases of exceptional urgency, it is advisable to consult a lawyer before undertaking major repairs or leaving the premises.

What is 'five days notice'?

It is a notice by which the lessor informs a defaulting lessee that his debt will be annulled if he leaves the premises within five days and which permits the lessor, if the lessee refuses, to seize the goods declared non-seizable by law.

What is the last recourse?

In lack of agreement between the lessor and the lessee, the recourses of each should be exercised by the Courts.

Does the tenant have the right to sublet part or all of his rented place?

Yes, unless otherwise stated in the lease.

Is the tenant responsible for payment of the rent, if he has sublet?

Yes, unless his landlord releases him of this obligation.

What taxes are the tenant responsible for?

In general, the tenant is responsible for the water tax. One should, however, read one's lease and pay careful attention to other taxes such as electricity, heating, garbage disposal, etc.

It is advisable to see in your municipality what taxes are payable by the tenant.

What repairs is the tenant responsible for?

If the lease does not stipulate others, the tenant is held responsible for the minor repairs arising out of daily use, such as painting and plastering of walls and ceilings, door repairs, broken windows and glass, hinge-pins of the doors, shades, locks and other hardwares.

The tenant is responsible for the destruction caused by him or by persons for whom he is responsible.

A written lease terminates on the date specified, without further notice. However, some leases are renewed automatically if a written notice is not given to the other party before the determined date.

If the lease is a verbal one, in order to terminate it, the one or the other parties has to give three months' notice when the rent is payable on the basis of three months or more; notice must be a month, a week, or a day- depending on whether the rent is payable monthly, weekly, or daily.

19 logos/m.c.p. montreal april 1972



start anywhere...

Should the tenant insist that the landlord follow suit to Article #1629 of the Civil Code, which presumes that the tenant is responsible for a fire that has begun in his place?

Yes. If not, the tenant has to prove that the fire was not caused by him or by any persons for whom he is responsible.

The renunciation of the landlord should be mentioned in the lease.

Does the tenant have to vacate the premises on the same day that the lease expires?

No. He has the benefit of three days' grace; however, during this period, he has to supply space for the new tenant to put his furnishings.

Can the lease automatically renew itself?

Yes, it can be renewed automatically after you have stayed eight days without any notice to the landlord or vice-versa. The lease is renewed for another year or for a period of time that the lease is made for.

Is the option to renew a lease legal?

Yes, the option to renew is made as specified in the lease.

Is the lease terminated upon the death of the tenant, or for prolonged illness, loss of employment or upon transfer to another city or country?

No, unless this is stipulated in the lease.

When the lease is up, can the tenant remove the improvements that he did if there is no mention in the lease?

Yes, on the condition that he leaves the premises in the same condition that they were in when he signed the lease. If the improvements are incorporated into the rented place, the landlord has the right to maintain them, as long as he refunds the lessee.

When is the tenant permitted to have his place visited for rental?

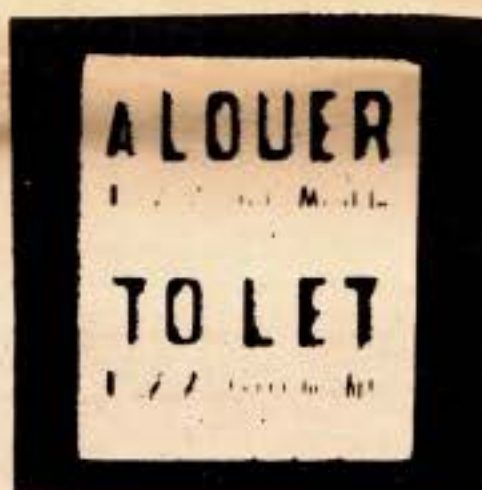
At reasonable day-time hours, for a period of one to three months, depending on the lease or according to the parties' mutual consent. In the City of Montreal, the minimum period is 60 days.

What are the recourses of the landlord?

If the lessee does not pay rent, the owner can seize the furniture and effects in the premises, and what is not seizable by virtue of law. This right is enforced during eight days after the moving of these articles and effects and permits the owner to seize them where he finds them.

The owner can join to his claim for rent due a demand for cancellation of the lease and damages.

If the rented premises are not sufficiently furnished or if the premises have been damaged or used in an illegal or abusive manner or contrary to the purposes for which they are rented, the owner can demand cancellation of the lease and according to the situation, charge for damages.



*I play nothing
but the blues*

T-BONE WALKER

-gary "the fist" boogali



Last fall, T-Bone Walker played a week-long engagement at the Esquire Show Bar, heading off an all-out campaign on the part of club owner Norm Silver to revive blues and jazz in Montreal. He couldn't have started off on a better note, for T-Bone Walker and his band proved to be one of the tightest and most exciting groups around. Featuring T-Bone himself on guitar and piano, the group also introduced an electrifying young blues singer and lead guitarist named Paul Pena (who, since then, has finished off his own album, which has been picked up by Capitol). A 'horn section' was provided by a young virtuoso named Hartley Severns, who- reminiscent of Rahsaan Roland Kirk- often played three saxes at once, or changing altogether- did some fine electric violin work. The rhythm load was carried by a bass guitarist who produced some astounding sounds through the use of a wah-wah pedal, and a drummer who was never heavy, even though he used a set of electrically amplified drums.

But the main driving force and personality of the group was expressed through T-Bone himself. On stage he exuded a most natural warmth and grace, which was translated into his ability to play for the audience, not at them as so many modern stars are apt to do. Quite obviously his main desire was to create a tasteful blues sound, not to steal the show. More often than not, he would just walk around the stage conducting the band- sometimes having them loosen down into an easy rhythm, sometimes leading them to create an incredibly hard-driving up-tempo beat.

What separates T-Bone from many of his contemporaries in the blues field is his reliance on a clear, jazz-influenced style, which is probably the result of his having played with several Big Bands, such as Cab Calloway and James Moody. Not to be overlooked is the fact that T-Bone was born and raised in Texas, and Texan bluesmen in general developed a more melodic, 'folky' style to their singing and guitar playing than their Delta counterparts (e.g. listen to Texas Alexander, Blind Lemon Jefferson, Robert Shaw, Lonnie Johnson, and others). T-Bone's lengthy association with Charlie Christian- the first popularizer of the electric guitar- seemed to have taught him a lot too; in fact many younger bluesmen, such as B. B. King and Chuck Berry, have declared their debt to T-Bone Walker as an important innovator on the guitar. When John Lee Hooker showed up as a surprise guest on the last night of the engagement, he reluctantly accepted the audience's applause, directing their attention- instead- to T-Bone, his "main man".

However, T-Bone, "the main man", has not received as much recognition for his contribution to the blues as might be expected. With rock artists all getting the red carpet treatment and bluesmen like himself forced to take a back seat, T-Bone has preferred to 'retire' from the mainstream of the American scene. Now he plays in Europe, for months at a time, where- as is often the case- he is much better recieved than at home. His last album (which won a Grammy award) was recorded in Paris, and since its release he has been playing around North America.

Realizing that T-Bone Walker represents a whole era and a distinctive style of blues playing, we arranged for an interview as soon as we heard that he was in town. We brought along a bottle of Tokay wine and the band had some Courvoisier Cognac. The interview started with a toast:

* * * * *

LOGOS: To your health and the blues!

Can you give us an idea of how you started out in music?

T-BONE: Well, I started out with a medicine show...it was called Big B. Tonic. I was about fourteen years old. There wasn't anybody on the show but me and this kid named Joe. They used to do things like put burnt cork on your face and red your lips. I was playing with a banjo-uke.

LOGOS: Did you play just blues?

T-BONE: Naah. We did everything. Later on I joined a band in Los Angeles...I believe it was 1929 or something like that. It was with Lawson Brooks. I was singing numbers like 'Stardust' When I got to California, I gave up all the ballads to start singing blues only...It paid off in the end.

LOGOS: What are the differences that you find between playing with an electric blues band and a big jazz band? For example, weren't you playing with Cab Calloway for a number of years?

T-BONE: Well, I wasn't really playing with him. I was on his show. Well, maybe I was playing with him. There was Cab Calloway and Nigger Deamus and we played the theatres.

LOGOS: Can you explain the different styles that you find among the singers you know?

T-BONE: The majority of them, I think, plays my style. They all love me down in the south. I was kind of a, you know, a influence on them. Like take B.B. King...he doesn't open his mouth without saying something about T-Bone Walker. I got about four or five hundred more of them hanging around the south, like Houston and Dallas. They even got one kid, calls himself T-Bone Junior. He plays my numbers note for note.

LOGOS: Did you play along with many of the early blues singers?

T-BONE: No I had my own band for twelve years. We played one-night- stands all over the place...in Arkansas, Mississippi, Texas.

LOGOS: Did you ever play in barrel-houses?

T-BONE: To tell you the truth, I don't even know what a barrel-house is.

LOGOS: The reason I ask is cause I was speaking to a Barrel-house piano player named Robert Shaw, who's also from Texas. He was telling me that they were very popular in Texas in the early days.

T-BONE: Well, I think maybe what he ment was what you call a roadside or house party. You know, lots of music, women, liquor.

LOGOS: Who were your main influences when you were young?

T-BONE: I had two who I liked real well. Leroy Carr was one of my favourites, and Lonnie Johnson.

LOGOS: Lonnie Johnson...didn't he play with Duke Ellington for a while?

T-BONE: I don't think so. But maybe you're right... I just don't remember it. We used to play six theatres a year, like the Royal in Baltimore, the Hollywood in Washington D.C., and one in Philadelphia.

LOGOS: Were these black places? Did you get much recognition from white audiences?

T-BONE: No. At the Apollo (new york city-"the fist") we did. But at the other places the majority were black people.

LOGOS: Is the reaction you get from European audiences different from American ones?

T-BONE: Ya. A whole lot different. You see, they study me over there. They know more about me than I do. They even got one group, call themselves the T-Bones.

LOGOS: By the way, how did you get the name 'T-Bone'?

T-BONE: It's not T-Bone...it's Ti-Beau. But everyone calls me T-Bone, so I don't say nuthin about it. My real name is Ti-Beau Walker...Aaron Ti-Beau Walker. It's kind of on the French side.

LOGOS: Why do you think it is that a lot of black kids aren't turning to the blues nowadays?

T-BONE: The kids nowadays, they dance to the beat of a drum. Sometimes you can't even hear what the group is singing on the stage. But my group, we're not always lively enough for the kids. You see, the people I draw come to sit and listen. But I'm willing to bet nobody's gonna know of James Brown thirty years from now, and I been in the business forty-five.

LOGOS: Did you get any training in the Church, singing gospel?

T-BONE: Naah. I started off in music with my parents. My mother was married to a man named Marco...Marco Washington. He had a string band, and they taught me a lot of things.

LOGOS: In those days, did white and black people ever get together to play music?

T-BONE: In some places...Very few. They were a long time gettin themselves hip to what I was doing, the white folks.

LOGOS: You've played at festivals such as Newport, Monterey and Ann Arbour. Do you prefer playing these type of gigs over club dates?

T-BONE: I'd rather play at festivals or concerts than at clubs. I never get nothin right at clubs. I'm at the bar all the time. I'd be better off if they didn't have a bar...no, no, I take that back. I already finished off a quart of whiskey today.

LOGOS: Who were your main influences on the guitar?

T-BONE: I didn't have but one guitar player and we were raised together, Charlie Christian, out of Oklahoma. We played at root-beer stands in Tulsa, no I mean Oklahoma City, we had five-piece bands and we would set up chairs for the audience around

the root beer stand. Then we would pass around a cigar box for money and split what we got after the show. This was way back in the thirties.

LOGOS: When did you start on electric guitar?

T-BONE: I started way back in thirty-five. The first guy I really admired was Les Paul, and what was his wife's name?

Uhh...Mary, Mary Ford. Ya, I liked them.

LOGOS: Did you play with many harp players?

T-BONE: Not really. You see, I used to play with nothing but big bands cause I use arrangements. I had a 16-piece band, then an 8-piece band, and now a five-piece band. In fact, when I started, we were using a tuba. That shows you how far back it goes. Then, we got an upright bass. It took me a long, long time to get used to what they use now, the electric bass.

LOGOS: Do you like rock-n-roll? Like Chuck Berry, Little Richard...

T-BONE: No. I don't like rock-n-roll. Mind you, I got nothing against them. Chuck Berry loves me, he always says something good about me. I don't know much about Little Richard though. But, you see, I just play the same old stuff I been playing for 40 years.

LOGOS: Would you ever consider changing your way of playing? Did you ever want to change your style?

T-BONE: No. Never. I might've got a bit louder over the years, but I just want to stay the same. The people want to hear me like I am.

LOGOS: Do you get any ideas from other kinds of music? What kinds of music do you like besides blues?

T-BONE: I like country music a lot cause they got the greatest guitar players in the world.

LOGOS: Do you mean old-time country or electric?

T-BONE: No, I mean electric country. But you know, it's all the same, they play the same notes. It's just that they got electrified guitar now and they don't play so much rhythm as they used to. But, otherwise it's the same.

LOGOS: How did you meet your group?

T-BONE: I met them all in Boston, down at the Jazz Workshop. This is only our third week together. We played for the ghetto kids in Boston...out in the streets, on a portable stage.

LOGOS: How did the kids react to the blues?

Were you playing only to the kids, or to older people too?

T-BONE: Well you see, what I would do was take all the kids, put them on the stage, and let them dance. We played the old blues for the old-timers, but for the kids we used a faster beat.

"Then we'd pass around a cigar box for money and split what we got after the show."

(AT THIS POINT, PAUL PENA, THE LEAD GUITARIST, ENTERS)

T-BONE: The interviewers are here. Say hello to them, Paul. (Paul is blind).

PAUL: Hi...Shit, I could really use a cigarette. Anybody got a cigarette?

T-BONE: What's that in your shirt pocket, Paul? Never mind, have one of mine...I been meaning to get some Cuban cigars up here and bring them back to the States.

LOGOS: The border people won't let you do that. They'll confiscate them if they find them.

PAUL: What you can do is mail them across the border. We don't have to carry them on our person.

T-BONE: Man, they didn't even check my bags when I crossed the border.



PAUL: Ya, but this time you got a couple of freaks in your band.

T-BONE: What do you mean, freaks?

PAUL: I mean freaks, hippies. Man, do you know where I come from? I come from Haight-Ashbury...That's a real mean place, man.

T-BONE: What do you mean, do I know Haight-Ashbury? I been livin' in California for the past thirty years. I got a place of business on Haight Street...Called the Kansas City Barbecue.

PAUL: Wait a minute man...cut the bullshit...cut the bullshit! You own the Kansas City Barbecue? Shit! I live three blocks from there.

T-BONE: Well, next time you eat there, you can eat for free.... Oh, sorry, we better get back to the interview.

LOGOS: It's O.K....everything sounds real fine. But I was meaning to ask you another question...When you record, are you given the freedom to do what you want?

T-BONE: Oh ya. I record whatever I want...Whatever I suggest to them, they listen to me.

LOGOS: The reason that I asked was that I was thinking that Muddy Waters made this pretty bad album called "Electric Mud" with a psychedelic band which didn't suit him. I was wondering if the record company made him do it to sell more records.

T-BONE: Well I'll tell you about Muddy...He had but one man that kept him going and he died of a heart attack. That was Otis Spann. Without him, they just don't sound the same...I mean that guy they got now is okay-

PAUL: You mean that cat Pinetop Perkins?

T-BONE: Ya, Pinetop. He's okay, but they don't sound the same.

LOGOS: What was the situation with dope among the blues singers?

T-BONE: With what?

PAUL: Dope, man. You know, drugs...

T-BONE: Well everybody uses drugs of some kind...pills, marijuana...even the police use it. In my days, it wasn't illegal to smoke pot...Half the time we didn't even know what it was. When I was young, we used to go and gather it in the woods. I didn't even know what I was smoking...But I'm against pills. I don't even take the ones the doctors give me...I don't even take them. Course I'm all for drinkin'. I never miss a day. In fact, I think I'll go fix myself another one right now.

END

hand-crafted
suede & leather
garments &
accessories

ready-to-wear
& custom-made

1431a MACKAY STREET
MONTREAL

PHOENIX
SUEDES & LEATHERS



pants-jackets
bags-belts
hats-pouches
jewelry

We carry
Frye Boots.

TEL: 284-2580

Records

by "the fist"

In the blues field, personalities such as Muddy Waters, B.B. King, John Lee Hooker, Howlin' Wolf, Albert King, etc. have finally recieved their long-awaited recognition as being the major influences on modern guitar-style, as well as being exciting singers in their own right. However, many equally distinctive blues singers have fallen by the wayside, or, if lucky, managed to attract only a localized following, being overshadowed by the 'big names' who have achieved a more universal appeal. One of these major innovators was Slim Harpo, a bluesman who died early in life - to early to savour the taste of success that the older bluesmen now enjoy.

As a tribute to Slim Harpo, Polydor Records has released two albums containing his greatest songs. **SLIM HARPO KNEW THE BLUES** features Slim on guitar, harp, and vocals, assisted only by bass and drums (the credits are not listed). On listening to this record, one realizes that his appeal lies in the subdued sensuousness of his voice, which sounds like a combination of Muddy Waters and Chuck Berry. "Scratch My Back", his most successful song, blends his seductive voice and harp-playing with the even-rhythmed tremelo sound of his guitar. Slim Harpo can sing rock 'n roll too, and, in "The Music's Hot", he gives us a tasteful up-tempo number which sounds like something the Stones would do well to listen to. The country influence in his voice is unmistakeable, especially in "Baby Please Come Home", which features a talking verse straight out of

the syrupy early sixties. The only irksome parts of the album are the sometimes inappropriately heavy bass, and Slim's occasional endeavours at social commentary- as in "The Hippy Song"- which has some pretty inane lines about High Society and money.

"**THE BEST OF SLIM HARPO**" is in the same mould stylistically, except that the introduction of a horn section allows for a more R and B sound. His rendition of "Mohair Sam", a great smash hit of the mid-sixties, succeeds on the basis of pure cool. However, R and B trivialities are not his forte, and one feels that a song such as "Te-Ni-Nee-Ni-Nu" would be done better by The Shirelles, or Shep and the Limelights. But the killer of the album is the original version of "I'm a King Bee", which should have been the hit instead of the Stones' rendition. The perverbal five stars for this number alone.

"**OLD TIMES, NEW TIMES**" is the latest release of Memphis Slim, and features his piano and Roosevelt Sykes' on the "Old Times" half, and a back up band consisting of Jr. Wells and Buddy Guy (among others) on the "New Times" segment. Unfortunately, the outcome is sadly below par, for these musicians all have unique styles which conflict when they are lumped together. Memphis Slim just doesn't play urban blues, no matter how hard he tries. While Buddy Guy works away at his lead breaks and Jr. Wells blows insipid notes in his harp, Memphis Slim is somewhere else, playing his boogie-woogie style of piano one step ahead of the stragglng band. The only successful number is "When Buddy Comes to Town", where Memphis Slim sings one verse and then keeps quiet, allowing the band (especially the horn section) to solo for

22 logos/m.c.p. montreal april 1972
six minutes.

The "Old Times" half is somewhat better, if only for the fact that we get to hear Roosevelt Sykes, the undisputed master of the double-entendre blues. This music displays a great range of feelings, from rollicking exuberance ("Eagle Rock") to soulful tenderness ("44 Blues"). Interspersed among the tunes are some raps about the life of the bluesman during the thirties, but they come out sounding a bit too well-rehearsed for my liking.

"ENCORE FOR THE CHICAGO BLUES"

-Spivey Records.

I couldn't resist throwing in this album for good measure- it captures the quintessential elements of some of the most important blues singers and creators of the "Chicago Sound". The ones to listen for are Homesick James, whose bottleneck style is the most soulful in the bussiness; Koko Taylor, a gospel-oriented vocalist who is one of the greatest ladies in blues singing, Big Joe Williams, a proponent of the gutsy raspy school of singing; and the excellent performances of J.B. Lenoir, Victoria Spivey, John Hammond, and Washboard Sam.

"PAUL PENA"

-Capitol Records (?)

I haven't heard this album yet, but I just heard from a friend in the States who told me that Paul's first album had just been picked up by a record company (Capitol, I think).

Paul played lead guitar and did some vocals with the T-Bone Walker band while they were in Montreal, and he was the best thing I've seen or heard in a long time. It probably won't be released for a while, but watch for it!



Next... DUSTY SHOES

Warner Bros. WBC 0029

All music written and performed
by members of Next...

George Belanger — lead vocalist
Ralph Watts — lead guitarist
James Grabowski — organist
Al Johnson — drummer
Brian Sellar — bass guitar

"Thanks to everyone that helped,
you know who you are"

Signed
Next... and the wao...

Next... DUSTY SHOES



... AT YOUR FAV' RECORD SHOP

MCGILL FILM SOCIETY

McGill Student Union/3480 McTavish
392-8925
-8993

Apr. 14- Leacock Building 132- 7 and 9:30- 50¢- "Notorious"-Cary Grant
Ingred bergman
Apr. 12- " " - 7 and 9:30- 50¢- "The Lodger"- Hitchcock (silent)
Apr. 15- " " 132- 6 and 10 - 50¢- "Lawrence of Arabia"- Peter O'Toole

AN INTERNATIONAL FESTIVAL OF SHORT FILMS

Apr. 6, 7, 8- Leacock Building 132/McGill University
Three programs will be presented, one a day with two shows of each program
(7 and 9:30) / 75¢ each program

PROGRAM 1

Music With Balls - U.S.A.
The Room - JAPAN
The Wall - CZECHOSLOVAKIA
S.W.B. - FRANCE
Egypte, O Egypte - FRANCE
Ego - ITALY
La Divina - U.S.A.
The Joint - U.S.A.

PROGRAM 2

Re-entry -U.S.A.
Re-entry -U.S.A.
Re-Entry -U.S.A.
Unknown Reason -U.S.A.
Vaucherin -FRANCE
Cirkusz HUNGARY
Leap -U.S.A.
Birthday -ENGLAND
See Saw Seems -U.S.A.
Historia -CZECHOS.
Natura -JAPAN
Au Fou

PROGRAM 3

Poem Field No. 1 -U.S.A.
...Powers of 10... -U.S.A.
Momentum -U.S.A.
Arthur, Arthur -FRANCE
Carrousel -CANADA
Liberating the Ritz -U.S.A.
The Good Friend -U.S.A.



O U T R E M O N T 1248 ouest, bernard 277 4145
LE FESTIVAL DES FESTIVALS 99¢ prix d'entrée chacun des films

verdi 5380 st. laurent 277 3233
The Marx Brothers Film Festival every evening at 7:30 and 9:30

CONSERVATORY OF CINEMATOGRAPHIC ART
of Sir George Williams University

The Horror Film: a series students 0.50 others 0.75
at the Hall Building, 1455 maisonneuve room H-110 879 4349

REGENT REPETOIRE theatre 5117 park

National Film Board free film showings 333 3333

WANTED !!!

Mail to or Call in
to
LOGOS
and give
INFORMATION RE
announcements/events/jobs/
rides/crashpads/suggestions/
desires/name it...

We want to create a general
information centre for all;
so get in touch, to make
it EFFECTIVE!!

KARMA COFFEE HOUSE
1476 Crescent/ 879-7216

Apr. 6, 7- Penny Lang
Apr. 13, 14, 15- John Foley
admission: 75¢ S.G.W.U. students
100¢ others
sets: 9 to 10:30
11 to 12:30

MCGILL PLAYERS CLUB
Sandwich Theatre

Student Union/on McTavish St.
392-8924
T
"The Boys in the Band"
Apr. 1, 2, 3- 8:30p.m.
admission- \$2.50

YELLOW DOOR COFFEE HOUSE
3625 Aylmer/392-4947

Apr. 6, 7, 8,- Bill Staines
Apr. 10, 11, 12- Peter Thom
Apr. 13, 14, 15- John Lutz
Apr. 20, 21, 22- Rowan & Carmichael
Apr. 27, 28, 29- Rolf Kemps

admission: 75¢ members
100¢ others
Hootennany every Sunday
admission: 50¢ mem.
75¢ oth.

SETS AT: 9:30/10:30/11:30

BLUE ANGEL CAFE
1228 Drummond St./866-7146
the place for country music

Apr.- Ruthie & Bernie McLean
Bob Fuller
open from

happening from 9:15 to 3:00a.m.

no admission; theoretically no
cover or minimum, but you'll have
to buy a beer (65¢)

Monday nights, the best music
around, happens. It's jamming
night: free hot dog and usually
around six great groups.

photo: nathan wolkevit

JETHRO TULL



FRIDAY APRIL 14 8 P.M.
MONTREAL FORUM
all seats \$5.50

A DONALD K. DONALD PRODUCTION





SUBSCRIBE to L O G O S

10 issues \$2 in montreal
\$3 in the void

cheques/m.o.'s payable to
The FLYING GANNOUCHIO
PUBLISHING Co

LOGOS/m.c.p. p.o. box 455
montreal 215 québec

